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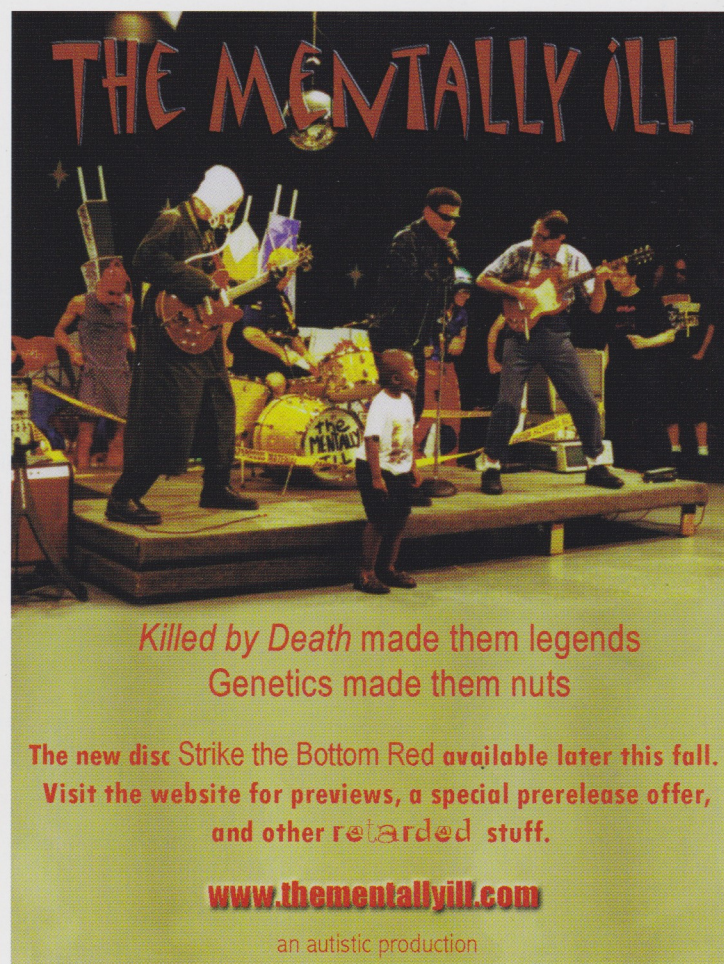
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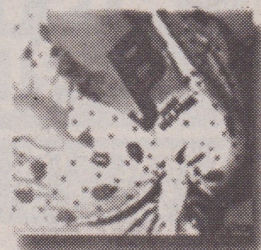


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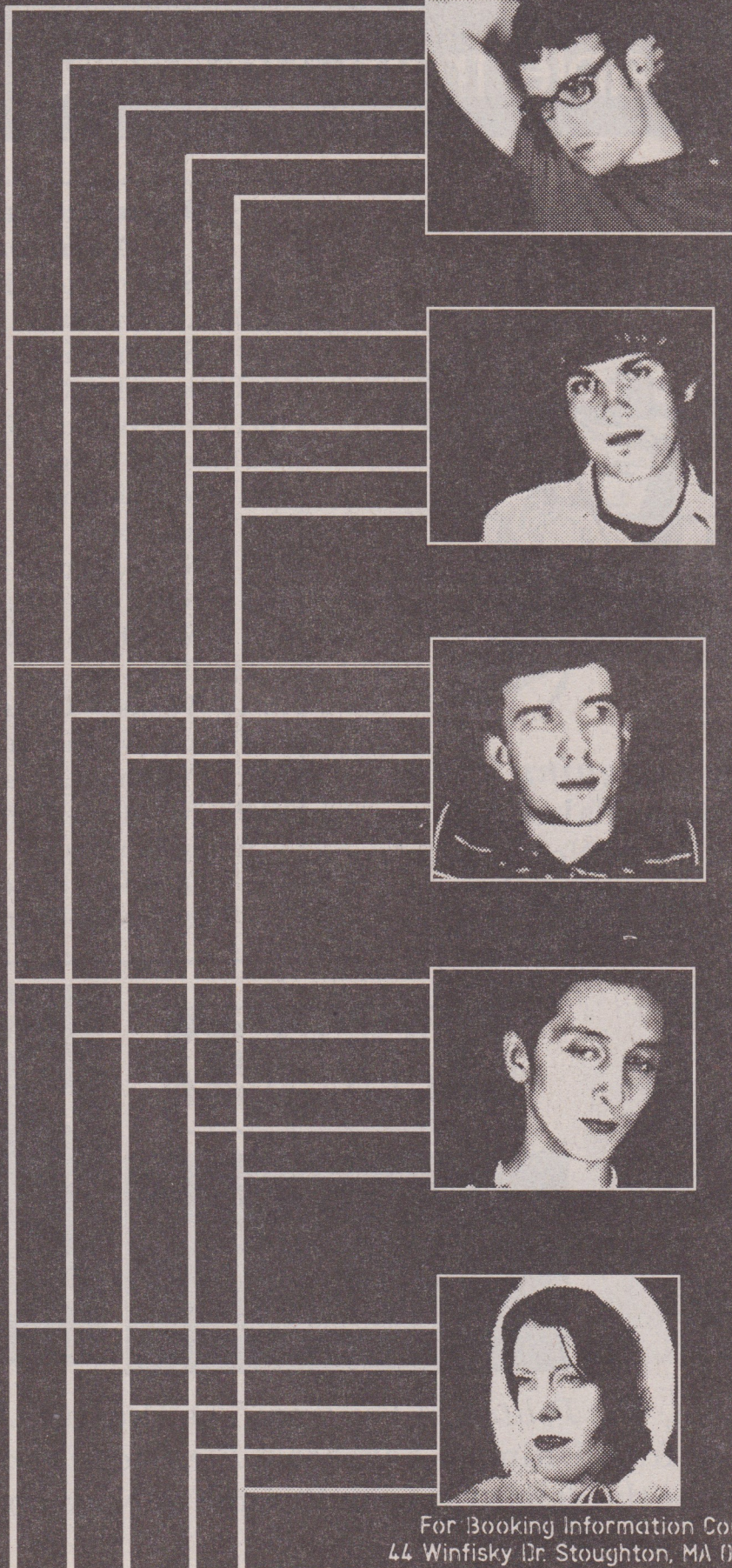
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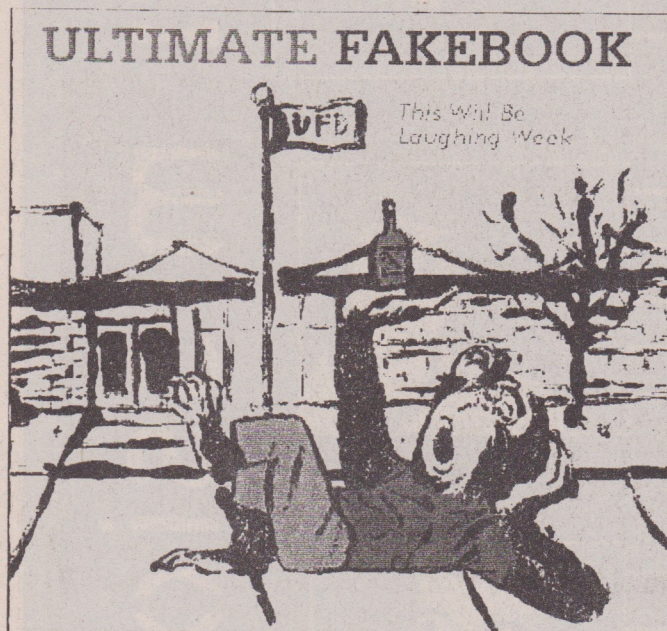


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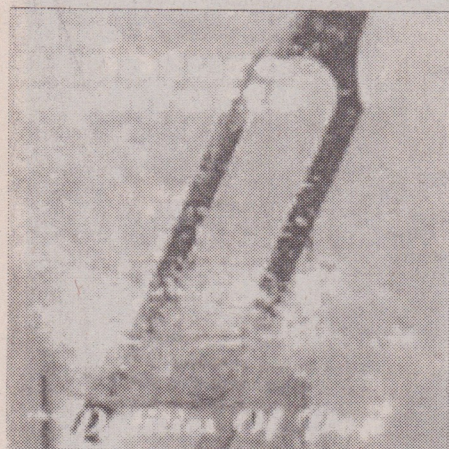
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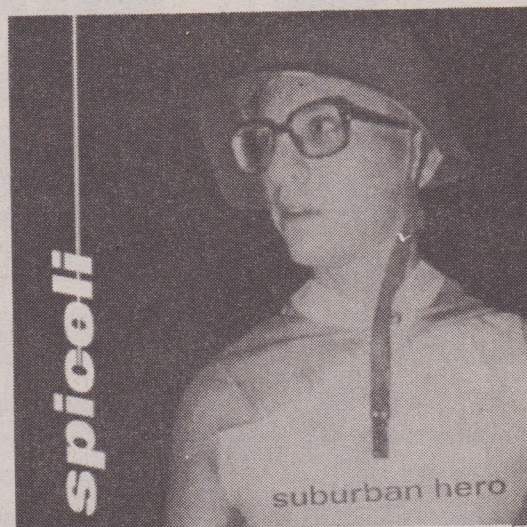
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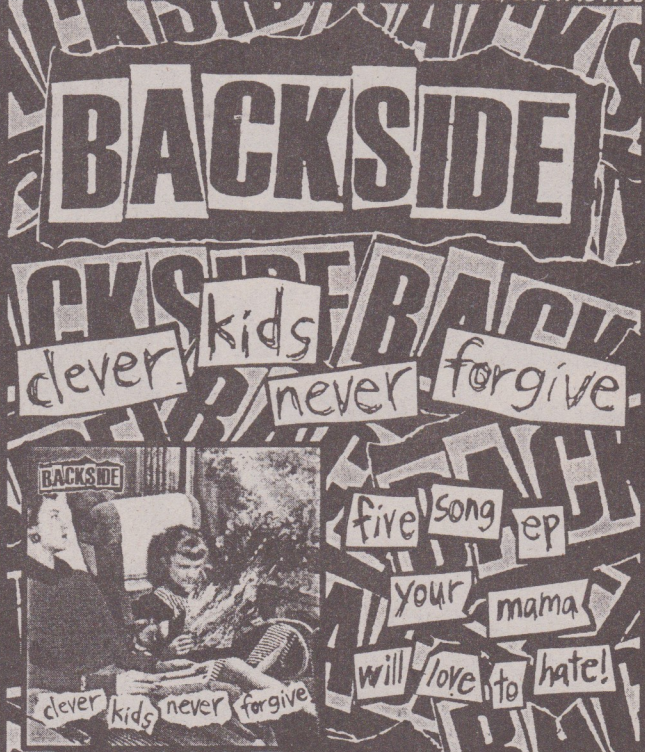
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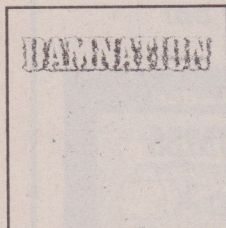
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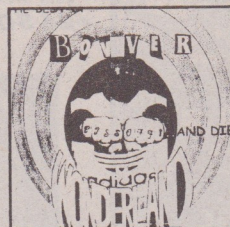
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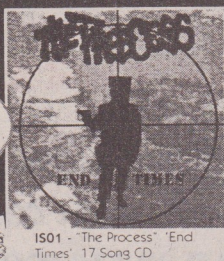
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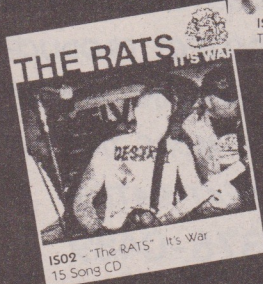
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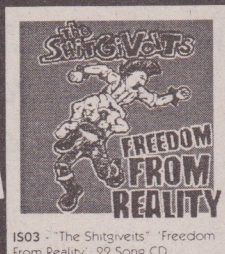
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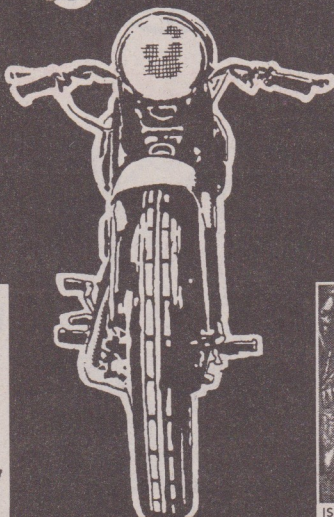
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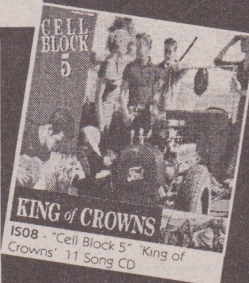
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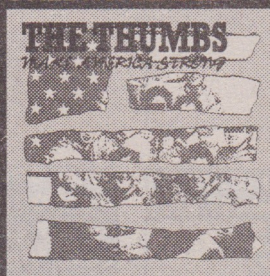
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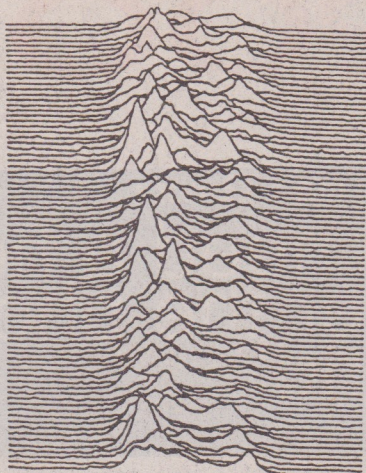
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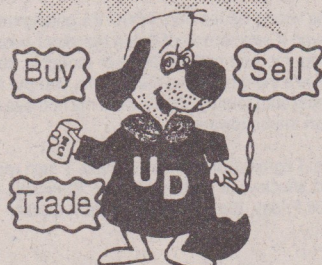
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Pepto Bismol after splashing big noises in the toilet.

Yep, I'm gonna eat lots-o-chocolates....

The editor does not necessarily share the opinions expressed in this publication. The editor will never express any opinions to you because he hates you. Evil little bastard that editor is. How do I know? Because he makes me write this and slaps me over the head with volumous wet tea bags and he screams, "You only wish you will someday be me, almighty o' editor. It hurts too."

Send all submissions to:

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MORE

POOP

favorite quote from our mailbox:

“ Just so you know, you need a hold button because that cover the phone shit doesn't work.”

Subject: Your wicked Mag !
Sent: 9/15/19 1:37 AM
Received: 9/14/99 10:44 AM
From: Sophie Taylor, sofittaylor@hotmail.com
To: scottskratich@earthlink.net

Thanks for giving me a brilliant read while on holiday - u saved my family holiday.

Lots of Love
Sophie
xx

Sophie,

I'm happy to hear the good news. A brilliant read? Well, geez...I dunno about brilliant. The only thing brilliant about SKRATCH is the colors on the cover. That's a big word. Einstein--now he's brilliant. Say, how did we save your holiday?

-Sincerely,
Scott, SKRATCH

Subject: David Turbow
Sent: 9/19/19 12:53 AM
Received: 9/20/99 9:50 AM
From: Ashley Decker, ashley.decker@chickmail.com
To: Scottskratich@earthlink.net
Enclosure: EL_CENTRO.doc

David,

Thanks for the very nice reply. I did enjoy your review about the Vans Warped Tour and I did have fun when I did attended the show. Maybe I saw you there or maybe you saw me there, who knows, its a small world. Anyways, I have a story I wrote about El Centro and I was wondering if you could look at it and tell me what you think. Maybe it could get published in Skratich, but maybe not. I hope so. Well I hope to hear from you soon. Have a great day and a fabulous week

Ashley

The file is attached, in line text was to difficult to read. I hope you enjoy the story!

Dear Ashley,

Maybe. Maybe not. Persuasion. Persistence. Perhaps? Wondering if we could look at it? Command us. Tell us to read the damn thing. A little enforcement is good. Oh yes. Are you and David having an affair? This would make some good gossip. Oh goody I say. Let's get some gossip (I'm folding my legs properly as I write this while dangling my hand in a flimsy manner). Does this make any sense?

When I read the new issue and read my own writings will I think to myself, Ashley was a good girl and I rambled on to her. I was rude to her. I was a Big Meanie. I'm not nice. I like warm running water. Or will I whisper Ashley was a good girl and I rambled on to her. I was rude to her. I was a Big Meanie. I'm not nice. I like warm running water. ????

Good Day,
Scott, SKRATCH

Subject: for slosha
Sent: 9/21/19 2:25 AM
Received: 9/25/99 12:58 PM
From: Megagulp12@aol.com
To: scottskratich@earthlink.net

slosha, you rock!!!! thanks for the amazing review of my first cd release(2nd overall) the raised fist/59 times the pain split cd ep. it was the first one I have seen and now I want to send it to every zine across the US. the swedes rock. i hope to go over there sometime. They have on of the most positive scenes in the world and raised fist are one of the best hardcore bands in the world. check out the still screaming comp on burning heart records. you will see that sweden has lots of great hardcore bands. I moved out here from boston in march also. keep rockin and drink lots of beverages.

Andrew Mega gulp records

Subject: FUCK A "MOSH"
Sent: 9/21/19 1:43 PM
Received: 9/20/99 9:11 AM
From: fxforce5@pacbell.net
To: SCOTTSKRATCH@earthlink.net

HEY SCOTT,

I'm writing in reference to the "poser" generation. I only know a handful of people who are between the ages of 23 - 27 who can really call themselves punks. The rest of these fools can't even tell you who the singer for the DEAD KENNEDY'S was. I was fortunate enough to experience the rise of the punk rock era, i'm 31. Punk rock was(is) a state of mind, not a dress code! Kids were angry at the system, their parents, etc. Every album the bands were putting out(D.O.A., 45 GRAVE,G.B.H., BLACK FLAG, EXPLOITED) had avery strong message. Today bands like NOFX and THE NEW VANDALS(without stevo) put a record out every fuckin' month! punk rock has become a trend. Slam dancing has become moshing, and stage dives got replaced by crowd surfing! punk rock is now hippie rock! Go join the Crew Cuts Clan and mosh on Deez Nuts!!!!

-VAVRA- B.F.F.B

Hey VAVRA,

I think we are addressing the wrong issues here.I think it's getting trendy for punks to write letters. Everytime I turn around it seems one of those old skool punx are at it again scribbling words on paper, spilling ink, and putting together thoughts and communicating. It's trendy VIAGRA and then there's the other thing-Deez Nuts. You put together some rhymes and beats--next thing you know start touring. That's what my homeys Deez Nuts did. Trendy mofos. They're just jumpin on the bandwagon.

Let's stop these trendy ways. I agree. Punks need to make 7 inch records--perfect to listen to in the car or on my \$400 shockwave porta-cd player. Seriously, you should check out Deez Nuts at The Apollo next Friday. Simply the bomb VIDA LOCA.

Subject: Chris Mess
Sent: 9/22/19 2:53 PM
Received: 9/27/99 12:46 AM
From: Madcap, culthero1@earthlink.net
To: Scott M Present, scottskratich@earthlink.net

Scott,

So what's with Chris Mess... is he mistaking us for the guys that fucked his girlfriend or something? Is this like a personal vendetta against us? Sure he might not like the music, and if every review we got had the same response I wouldn't be phased, but we have gotten good reviews in Flipside, Bam, etc. I can take any sort of criticism but he went to far. I'm wondering if this has anything to do with the ad fiasco. Remember when you left for the weekend and James took over. I thought I was going to come down on a Saturday and turn in the ad... I called... I left messages.. I needed ad specs.. etc. I got no response and I thought "oh well, maybe they filled the ad and we will get in next month". So it was either Tuesday or Wednesday and James calls me telling me I have to put an ad because I signed a contract. He then proceeds to lie to me and tell me that he has the contract in front of him. I never signed any contract ever. He said that the magazine had to be done in 2 hours. Every five minutes he put me on hold to consult you and I could hear him bad mouthing me. Just so you know, you need a hold button because that cover the phone shit doesn't work. So rather than screw you guys over, I decided to make a last minute ad. I had no obligation to make one in any way but I did because you had a deadline. So in return we get SLANDERED (yeah I looked it up). I'm not asking for a good review because we advertised. What I am asking for is a fair review. This guy only reviewed one band. I wonder why? In his review he said nothing about what was so bad about the music. His review was essentially reduced to name calling. It was mean and I take it as a personal attack. By treating people in the scene this way you are making a bad name for your magazine. People read a review to get a gist of what the music is about, not to hear some pompous power trip of a guy trying to be funny. What goes around comes around. You have the balls to print this trash about us. Lets see if you have the balls to print our response.

-MADCAP

"Madcap reminds me of the morning after a hard night of drinking. I'm not talking about the

headache, either. I'm talking about the big, liquid shit that is always trying to push it's way out of my ass five minutes before I get up. The sound my beer schlatz makes on it's way out is music compared to what I'm hearing right now from Madcap. The true relief is knowing that the flush of the toilet will end it all. I'm smashing this piece of dung with a hammer, crapping on it and whipping with the cover. Whoosh, straight to the Huntington Beach coastal waters."

Dear MAadcap representatives,

I was very unhappy with the review that you recieved and we made an effort to have you send us a cd to have another reviewer submit his opinions regarding the music of Madcap. You did not and do not wish to send another cd however. Therefore, we will not be able to provide a fair review to replace the unfair review you received.

Regarding Chris Mess...why thrust personal attacks upon him? How'd you hear us say nice things about you while we covered up the phone. I think we were discussing if we could invite you to lunch that day. Eat a few big Macs, soak up some soda, chomp on a few greasy fries...Geez...Did you hear us talking about that? Have you ever dressed up like Ronald McDonald? You gotta try this sometime.

Although, you are in Madcap, don't be mad. We're sorry..now how bout that Big Mac and fries?

P.S. We found the balls to print your letter only because you tricked us with that "I dare you" thing. It was that "dare" thing that got me in big trouble in the first grade. Anyhow, I bet you don't have the balls to send us another cd. Ha, so there!

Squirt, squirt,
Scott, SKRATCH

Subject: Word To The Wise, Biatch!
Sent: 9/29/99 4:00 AM
Received: 9/30/99 5:25 PM
From: Tony Lombardo, ill.response@excite.com
To: scottskratch@earthlink.net

Hey Scott, I just read "More Poop In Our Mailbox" in issue #43 of your nifty lil' mag you call "Skratch". How come you didn't reply to "Born Without Nipples" Billy? You like that shit or what? I bet you mailed him back and told him to send a photo didn't you, you little cock boy? Oh yeah, you should speak with your fellow Skratch Magazine Official folks about having a computer intrusion section for us criminals out here that don't get out much. Just a thought, that's all. One more thing, anyone out there who's ever heard of THE PRES-SURE from Costa Mesa, Ca., knows what happened to the drummer, Jason Thornberry. I'd like to just let it be known that sometime in the near future a benefit show to help pay Jason's hospital billz will be organized. Further information will be posted. In the meantime, Scott, print this shit biatch!

ill.response

Dear Scott,

I really appreciated the cover of issue #43 (Ronald McDonald). I am glad to see that more and more people are noticing the destruction that McDonald's has caused and still does. McDonald's claims to be environmentally friendly, but they're not. They produce over a million tons of packaging each year. According to conservationists, McDonald's contributes to global warming, ozone destruction, and destruction of natural habitats through the demolition of rain forests to create grazing land for cows and calves, which are then slaughtered to make hamburgers. In Europe, they use over half a million chickens per week, which are kept in windowless factory farms. The animals in the McDonald's farms live unnatural and painfully short lives. Many are kept inside with no access to fresh air, no sunshine, and no freedom of movement. Yet they claim to be concerned with animal welfare. In India, the majority of the population is vegetarian, and the cow is sacred. McDonald's opened there in 1996. The Golden Arches are more recognized than the Christian cross. McDonald's spends over two million dollars per year in advertising, mostly aimed at children who beg to visit Ronald and collect those toys. They spend millions of dollars creating a false image. The bigger problem than fries and Big Macs is capitalism. The world is being overrun by multinational corporations like McDonald's. Is it possible for a world to be run by ordinary people without governments and multinationals, a world that is based on freedom, sharing and respect for all life? If you think so, then do something about it. Boycott McDonald's and take a stand. And, as you say Scott, "Happy Boycotting".

Caitlin Pettus



**DID YOU WRITE US A
LETTER YET
TO SHOW SKRATCH READERS
WHAT A PRIZE
YOU REALLY ARE**

**EMAIL LETTERS:
scottskratch
@earthlink.net
OR SEND YOURS
ATTN:
skratchduh?
PMB#223 17300
17th st suite J
Tustin, Ca 92780**



lonely kings

OUT NOW! what if?



beefcake

OUT NOW! rejected



dynamite boy

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FALL OUT

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PSYKO RECORDS

WWW.SKRIIBE.NET/FALLOUT

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MY HOL LOW WEE NIE

by Kevynn Malone

LET ME GET THIS OVER WITH, IT SEEMS LIKE YOU'RE ANXIOUS TO GO SOMEWHERE. PARTY? HAUNTED HOUSE? GOTHIC CLUB? BEGGING? OH WAIT, SORRY! I MEANT 'TRICK OR TREATING!' OCTOBER 31ST IS THE ONLY TIME OF THE YEAR WHERE IT'S ACTUALLY ACCEPTABLE TO GO TO RANDOM STRANGER'S HOUSES AND INTERRUPT THEIR REGULARLY SCHEDULED TELEVISION PROGRAMS TO DEMAND GOODS. HOMELESS FOLK WISH THEY WERE SHORTER, HELL I DO ON HALLOWEEN, I JUST WISH THAT THEY GAVE OUT HAMBURGER MEAT AND CLEANING SUPPLIES INSTEAD.

BLAH, BLAH, BLAH!!! THE MONTH OF OCTOBER'S WINDING DOWN, WE'LL DO OUR GHOULY BULLSHIT AND THEN GET ON WITH NOVEMBER AND DECEMBER'S HOLIDAY HALLMARKS AND THEN GO NUTS BECAUSE ITS SUPPOSED TO BE THE CLOSING OF '2000 YRS. OF...'WHAT? CULTURE? DESTRUCTION? CONFUSION? WHO KNOWS, WE'LL TALK ABOUT THAT LATER.

OCTOBER'S ONE OF THE MOST FORGETTABLE MONTHS FOR ME. YEAH, YOU BEGIN TO SEE THE FOILAGE CHANGE, LEAVES CHANGE COLORS, DROP AND THE WHOLE BIT, BUT OTHERWISE OCTOBER'S A PRETTY WEAK HOLIDAY MONTH AND ALL IT DOES IS REMIND ME THAT FAMILY WILL BE CALLING AND THAT I SHOULD MAYBE TRY TO SAVE SOME MONEY FOR PRESENTS FOR PEOPLE. IT'S STILL A LITTLE MUGGY OUT HERE IN SUNNY OLD KALIFORNIA. PRAY FOR WINTER.

MY FIRST CONCERT TOOK PLACE ON HALLOWEEN..

...OR MAYBE IT WAS THE NIGHT BEFORE, I CANT REMEMBER ANYMORE. I MIGHT'VE BEEN 16/17? IT WAS DANZIG,

WHITE ZOMBIE AND KYUSS!!! HA! HA! HA! MY FATHER THOUGHT I WAS SPENDING THE NIGHT AT TONY'S HOUSE, BUT I INSTEAD MANAGED TO LIGHT BONFIRES, SMOKE POT WITH SCARY, BUFF, ZOMBIE GUYS AND GET FLOATED BY A CROWD FOR MY FIRST TIME. IRVINE MEADOWS WAS WHERE THE CONCERT TOOK PLACE, ALL THE REAL MOSHING MAYHEM TOOK PLACE IN THE LAWN AREA. IT WAS WET AND ON A SLOPED AREA. I WAS THROWN FINALLY AND WATCHED HELPLESSLY AS MY FACE LANDED IN THE CROTCH OF SOME FREAK WHO LOOKED LIKE SEBASTIAN BACH FROM 'SKID ROW' NOT A PLEASANT EXPERIENCE LET ME ASSURE YOU, AND I LOST MY HALLOWEEN MASK. I PAYED FOR THIS?

YOU WANT TO HEAR SOMETHING REALLY SCARY?

I READ A BLURB IN THE PAPER TODAY ABOUT A 19 YEAR OLD MOTHER MICROWAVING HER NEWBORN BABY IN THE MICROWAVE. EVERYDAY THERE'S AN ARTICLE ABOUT CHILDREN CHAINED TO BEDPOSTS, FATHERS DIRECTING AUTHORITIES TO FREEZERS CONTAINING THEIR FAMILIES REMAINS, SHOOTINGS, ETHNIC CLEANSINGS, POLITICAL 'SKIRMISHES' I WORRY ABOUT THE STORIES THAT OUR NEWS MEDIA DOESN'T DEEM 'NEWSWORTHY' MAYBE IT'S NOT SHOCKING ENOUGH? MURDER AND STUPIDITY ARE FOREVER, I GUESS AND CAN'T BE FOUGHT. OUR GOD'S LOVE MURDER, AND YOU CAN'T FUCK WITH THE OMNIPOTENT. DON'T MESS WITH THE IMPOTENT EITHER...THEY'RE TESTES, I MEAN TESTY.

I'M DONE. MY COMPUTERS ACTING STUPID. I DONT HAVE SPELLCHECK ANYMORE AS YOU CAN SEE. AND I'M BORED WITH THIS BORING SUBJECT, I COVERED IT ALL LAST YEAR, AND WE DON'T REALLY REMEMBER MUCH ABOUT LAST YEAR AT THIS TIME, DO WE? WHAT'D YOU DO? SCREW OCTOBER. I RENOUNCE THE MONTH OF OCTOBER. SKRATCH MAGAZINE FROM NOW ON IS IN NO WAY AFFILIATED WITH THE BORING MONTH OF OCTOBER FROM NOW ON...ANY SIMILARITIES TO PERSONS LIVING OR DEAD IS PURELY COINCIDENTAL.

EVERY DAY'S A HOLIDAY FOR ME...NOW ISN'T THAT SCARY???

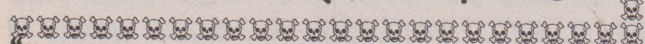
CARVE A PUMPKIN.
SMOKE HALLOWEEN CRACK.
ASK SANTA SATAN FOR PRESENTS.
SQUEEGEE YOUR OUIJA.
BURN A WITCH.

READ SKRATCH.

STICK A PITCHFORK IN ME, I'M DONE.

KEVYNN MALONE

SCARY QUOTES



"May the forces of evil become confused on the way to your house".

-George Carlin

I never give them hell; I just tell them the truth and they think it is hell.

-Harry S. Truman

"If you look into the sky in the early morning you see them playing tag between the stars".

-Muhammad Ali

"America is the only country that went from barbarism to decadence without civilization in between".

- Oscar Wilde

Brain: Do you know what today is?

Pinky: Today we spackle the cracks in my brain with Spam?

Brain: What a waste of good Spam.

"Rock is dead!!! Long live paper and scissors!"

"Guns don't kill people. Art kills People!"

-Larry Hernandez

"Thanks for the Bullet!"

-American Werewolf in London

"Better to reign in Hell than serve in Heaven".

- Paradise Lost, John Milton

"The gates of hell are open, night and day; Smooth the descent, and easy is the way".

- Aeneid, Virgil

"In tombs of gold and lapis lazuli, bodies of holy men and women exude miraculous oil, odor of violet. But under heavy loads of trampled clay lie bodies of the vampires full of blood; their shrouds are bloody and their lips are wet".

- Oil and Blood, Yeats, 1929

"On a starred night Prince Lucifer uprose, tired of his dark dominion, swung the fiend above the rolling ball, in cloud part screened, where sinners hugged their spectre of repose. Poor prey to his hot fix of pride were those. And now upon his western wing he

leaned. Now his huge bulk o'er Afric's sands careened, now the black planet shadowed Arctic snows. Soaring through wider zones that pricked his scars with memory of the old revolt from Awe, he reached a middle height, and at the stars, which are the brain of heaven, he looked, and sank. Around the ancient track marched, rank on rank, the army of unalterable law".

- Lucifer in Starlight, George Meredith

"Anail Nathrach Uatha Bha'is Bith Thonn Du'iseacnt Le De'anamh E!"

"Serpent's breath, Death's Cave, and Waves of Being Awaken with making!"

- The Charm of Making from the film Excalibur

"When angry, count four; when very angry, swear".

-Mark Twain

"Get your stinkin' paws off me! You damn dirty ape!"

-Charleton Heston from Planet of the Apes, 1969

"God has no place within these walls, just as facts have no place within organized religion".

-Homer Simpson (#100, 1994)

"When there's no more room in hell, the dead will walk the earth".

-Peter, from the movie "Dawn of the Dead", 1978

"Your mother sucks cocks in Hell, Karras!"

-Reagan (Linda Blair), from the "Exorcist", 1973

"Kill the brain, and you kill the ghoul".

-Night of the Living Dead, 1968

"Big cock, little balls."

-jamiscott prestinez, 1999

"The brain you stole, Fritz. Think of it. The brain of a dead man waiting to live again in a body I made with my own hands!"

-Henry Frankenstein

"We are so inculcated with guilt that we think that weakness is a sin or that it is some crime against nature to be submissive".

-Anton LeVey, Church of Satan

Last Rights

By Kevynn Malone

Doctors are men who prescribe medicines of which they know little, to cure diseases of which they know less, in human beings of whom they know nothing.
-Voltaire

Pick an ailment, a life threatening illness. How about cancer in one of its various forms. You're on your deathbed, and have been for X amount of months. Every breath, every moment, causes you excruciating amounts of teeth-clenching pain, and you have months to live, or days. It's a lost cause.

YOU ARE GOING TO DIE. YOU CAN'T LIVE WITH THE PAIN. Money is being swallowed rapidly by your two thousand dollars a day hospital bed. You may want to die to spare your family the grief and burdens. What if you didn't have the strength to vocalize these decisions about your own life? What if you wanted to tell the doctor to PULL THE PLUG? Take the shortcut bridge to Candy Land?

The machine keeps you alive. You're a vegetable. Drugs. Life-support. Beep beep beep. Kept alive at the whim of white-clad nurses, overtime-minded servants, impatient doctors and insurance companies. YOU WANT TO DIE!!! What would you tell the decision-makers now while you're a healthy, pink/brown/yellow/red/Crayola box crayon? YOU MIGHT TELL THEM TO KILL YOU. Age-old questions and age-old answers. The right to live and the right to die. An apple a day may keep the doctor away, but what happens when the fruit is poisoned? Does anybody have the right to make these decisions for you? Jack Kevorkian has. Dr. Death. Suicide Machine. Physician? To be honest, this is a difficult subject to write about. Ask me why. Well, because this is one of those very touchy, individualistic subjects that go around and around. It's hard to put yourself in a dying person's place when the only experience you have on the subject consists of tooth or heartaches. Are we qualified to

make judgments and to pass laws on physician-assisted suicide when we may have never lived through the torture of watching someone die slowly and in pain? What if it was YOUR mother/sister/brother/or father? My father and I once, in a Norman Rockwell childhood long ago, went to cut down our own Christmas tree, tramping through the brush and judging sizes, until he stopped. Underneath his big man-foot lay a quivering baby bunny partially stepped on. He said his "I'm sorry's" in a strange choked up voice that was alien to me coming from my father, and I divided my time equally between studying the dying bunny and my father's face. But then he told me to "C'mon, there's nothing I can do for him!" and we left. I know that he didn't want me to see that, but I still wonder if he wanted to kill it to put it out of its pain, but didn't because I was there. Or could he have even done that

type of thing -- squashing a dying animal underneath his boot heel? That rabbit pops up into my mind every once in a great while and I wonder how long it took. Did the mom come back? Was he eaten maybe in his last moments? Would I have left him then, or now? What if I was the bunny? What if AIDS was my father's clumsy foot, and you were the rabbit? I don't know, I know that it's not the same, or is it? Does it make any difference -- animal or grandma?

Can we all agree that today's medical profession revolves more around money than on actual treatment? I fear going to the hospital, not because of being hurt but because I can't pay for it. I'd rather they suffocated me with one of their nice, white, starched hospital pillows than pay five hundred dollars for a leg cast. We know so little of real pain, the kind that hurts from the inside. The untreatable kinds that doctors can never get to are worse. We know nothing of death, and those of us that do aren't around anymore to tell anyone about it. So we don't know if we're granting a favor or delivering a curse when we help the process of dying along. I'm at a quandary myself, coaxing ants onto notebook paper and depositing them outside my apartment while I'm slowly killing myself by choice. Hmmmmmm.....just breathe...and enjoy it, because if you're doing both at the same time, you must be doing something right. Keep on living before something or someone takes it all away from you.

Hope you're doing well...

Dr. Jack Kevorkian is serving a 10 to 25-year sentence for second-degree murder and delivery of a controlled substance in the injection death of Thomas Youk, who had Lou Gehrig's disease.

An Interview with Jerry Only
By Jaymes Mayhem

Sitting in front of the glowing idiot box as a kid, watching monster flicks on the local shock theater program are a vivid memory for many of us, but for The Misfits, it's been a way of life for almost twenty years. Twenty long and hard years, and reforming after a thirteen-year hiatus, Jerry thinks it may have been "A blessing in disguise." Crooning their signa-

plan your whole day, what you were gonna do as a kid based around seeing a show on TV. At a very young age, I used to sculpt dinosaurs and things of this nature. I was very much into the prehistoric stuff and then the Aurora Model Kits came out, and the "Famous Monsters" books were out. So we would collect all the Aurora Models, and we would every month go down to the drugstore and by the new "Famous Monsters" book. So we were weaned on this sci-fi, B-movie image very

Mayhem: (Laughter) I believe it!

Jerry: (Laughter) Ultimately though, I think that if the music really wasn't there, you probably wouldn't be talkin' to me right now. I think the music is really what the band is about in the end. Songs like "Astro Zombies" and "Last Caress" are like 20-something years old now, and they're still great songs. I think the Misfits have something to offer. The Misfits are bigger than Glenn, and the Misfits are bigger than me. The Misfits are apart of American heritage at this point. For example, the movie "Mad Monster Party" has a live version of us doing the "Monster Mash" at the end. We wrote a Christmas song called "The Island of Misfit Toys" and what I wanna do is release a single of Elvis' "Blue Christmas" as the A-side and "The Island of Misfit Toys" as the B-side, and put the Misfits on with "Rudolph The Red-Nosed Reindeer". So The Misfits are actually trying to infiltrate the American social structure at its roots: "Rudolph The Red-Nosed Reindeer," "Mad Monster Party," "Winnie The Pooh." I don't know how we're going to get into "Winnie The Pooh", but this is my master take-over plan, to grow my fans right from the beginning.

MISFITS

ture sci-fi -horror laced songs pumped with a fury and intensity as deep as when they first formed back in 1977; their new LP, "Famous Monsters", picks up where "American Psycho" left off. Original members Jerry Only and Doyle Wolfgang Von Frankenstein are back with Dr. CHUD and re-joined by new front man Michael Graves (who replaced Glenn Danzig for the resurrection of The Misfits after Danzig declined) after a short leave of absence. Most Misfits fans agree, these four legendary fiends pack in two decades of memories on and off the stage, making an impression out-lasting time. I recently had the pleasure in prying back the cover of the coffin of The Misfits' past, present and future with Jerry Only. Take a look in for yourself.

The Misfits are Michael Graves (vocals), Jerry Only (bass), Doyle Wolfgang Von Frankenstein (guitar), and Dr. CHUD (drums).

Mayhem: How did you come to form the Misfits?

Jerry: The Misfits started when I was still in high school. I was a senior, and I didn't want to go out for basketball because I didn't get along with the coach, and I figured it was my last year, let me chill. So I knew a drummer who hung out at a park where we used to hang out, and was jamming with Glenn. He said that Glenn was looking to start up a band, and asked if I would be interested. I had only been playing bass for about a month. So I teamed up with Glenn, we put our first single out the following summer right after I graduated, and from then on we did about seven years of putting out albums and making music, and inspiring all the people that came after. It was a very good time. It was a time to be original. I think the more original you were, the more people wanted to hear it. It was a very exciting time. It was a revolution in music to be honest with you.

Mayhem: What sparked your interest in the horror and sci-fi genres? What possessed you to use those concepts in writing songs?

Jerry: When I was young, Saturday was a big day. Saturday morning was spent watching cartoons. About noontime or 1 o'clock in the afternoon, they had "Chiller Theater" on TV. The most exciting time of the day was waiting for the monster movie to come on. You would

back when we were in grammar school, like in kindergarten. My brothers got it when they were three and four years old. We (the band) always wanted to be an Aurora Model Kit, we always wanted to be on the cover of Famous



Monsters, and we always wanted action figures like G.I. Joe (which we have). So right now we are working on the Aurora Model Kit! Mayhem: Wow! That is so great!

Jerry: Yeah, a buddy of mine knows who's got the license for them, so we might actually be an Aurora Model Kit, which is a dream. If we get on the cover of Famous Monsters, I can retire. That would be pretty much the end of it. We got to work with George Romero, which was really great. The thing is we saw these things as kids and really fell in love with them. We still wanna enjoy the feeling of being scared. That's the element we bring to our music and that's the element that we bring to our live performance. Some people are really scared of our shows, so it kinda works out! (Laughter)

interests above his personal dilemmas. I felt that if he were going to give us a hard time at the most basic level, then there wasn't really much future in carrying on. The music was suffering and without the music, what the fuck am I doing here?

Mayhem: Do you think Glenn was the main cause for the break up or just a characteristic of the problem?

Jerry: I think he was just a characteristic. Pretty much he was getting into doing the Danzig stuff. It was pretty obvious where he was going with it, but we weren't. At the time of the split up, supposedly I read him (Danzig) saying, "The day The Misfits broke up was the first day of Samhain". Maybe this was something he had in the back of his mind or maybe he didn't, I don't know. It really wasn't impor-

Mayhem: Back in 1983, when the Misfits broke up, what sparked the eventual disillusion of the band?

Jerry: Well the band wasn't making any money, I was dropping all my cash into playing. We were at a point that we were working on "Earth A.D.", and we were supposed to go to Germany. The thing was, Glenn wasn't getting along with the drummers. Robo had split earlier and Googy had quit too. So we needed to find a drummer. You can't have a band like The Ramones, The Misfits or The Clash, and have the drummer be half ass! You can't get the job done! That was the main problem, I felt that Glenn wasn't putting the band's

tant, I think the band had outgrown his dictatorship-like outlook on things, which haunted him later on. Samhain broke up, Danzig eventually broke up. A band is supposed to be a band, if you want to be a solo performer then fine, you get a band to back up the solo performer! But with or without Glenn, the band goes on.

Mayhem: In 1995 The Misfits reformed, how did that come about? What sparked you to say, "You know what, let's do this again!"

Jerry: Well the thing was, we had planned to restart things back in the mid-eighties, but Caroline (Records) had cut a deal with Glenn when we were selling records and legally the name was tied up. For me to stand here and say I was being mistreated or abused in the situation, I couldn't go out and do the same thing and be a hypocrite. So I had to kind of wait for the smoke to clear, for everything to be legal.

Mayhem: What did you do in the meantime, over that thirteen-year span?

Jerry: In that time we worked with our dad and got the family business up and running. We moved our family out to the country and did stuff. It was hard to sit there and watch all these bands playing big shows and us not being able to play. We had to pay our dues twice, once in the seventies and then again standing by in the eighties watching all these bands get big. But in my opinion, by standing our ground, missing that initial opportunity and yet to rebound after so long, I think this may have been a blessing in disguise.

Mayhem: Your new front man...

Jerry: Michael Graves.

Mayhem: Where did you find him?

Jerry: We found Michael when we were working on our demos in Lodi, NJ. The guy in the studio said he had heard Michael's band, did a demo with him and was real impressed. We agreed. The only thing with him is that he comes from a home where his dad just left not too long ago, and there is a lot of pressure on him which reflects in the way he treats his life and reacts. Michael is very talented; he's a great singer, a great performer! But sometimes I can't get him to show up for practice, he misses the first day of the video shoot, and I think, "What am I going to do with this guy?" Well I could have a guy that is reliable and doesn't sing all that great, or I can have this guy who sings amazingly and doesn't show all the time. I think I'll stick with the way it is!

Mayhem: Briefly going back to the whole issue with Glenn Danzig and all, one of the questions I was originally going to ask you was: Do you think there would ever be a possibility of a Misfits reunion with Glenn, because I know he is doing a reunion show with Samhain. Do you think he will ever come around?

Jerry: The offer is always open. Our twenty-fifth anniversary is coming up in spring of 2001; the offer is open to him! I would like to work with him just to show that people are bigger than their problems, "Look, you never thought you'd see us together again but look, we're human beings and we can forgive and forget."

Mayhem: Can you tell me a bit about the problems between you and Glenn when you tried to start The Misfits back up again? I know there was some major opposition from Glenn.

Jerry: Glenn's main concern was that they (Caroline) owed us a shit load of money and they didn't want to pay it. So the thing was, we made a

deal with Caroline where they were going to buy our catalogue, so they actually own our catalogue now, which they didn't before. They paid Glenn's bill; he got all the publishing money, which we gave him. That's what it took to get the name of the band back, and all I wanted was a shot at playing again, we didn't give a shit about the money! That's what we had to do to make The Misfits happen, so that's what we had to do and I accept that!

Mayhem: Has that had any effect on The Misfits being able to perform any of the old material, or are you just trying to mainly stick to the new stuff?

Jerry: The thing is, I don't want to go out there and play mainly old stuff and just stick to the classics. I don't want to use the old stuff as a crutch. The old stuff is more of a joker than something to base my entire hand on. The thing is, we'll always do the classics because if we don't play "Last Caress" everybody is going to have a shit fit! But to be totally honest, we are trying to phase out the old stuff. We've been on tour for five years now since we regrouped, and we keep flipping the songs. We always do different old songs, so over the course of our career, you'll hear "Return of the Fly" on three or four tours, but you will get to hear just about every old song we've ever done if you follow the band.

Mayhem: In 1997, you released "American Psycho", your first album of new material in almost fourteen years. What was it like to go back in the studio and get that all together?

Jerry: Well, the studio doesn't bother me at all, it's just a matter of going in there and doing your job. In the studio it's easy to play, it's when you're playing live and you got people in your face, and people flying at you from balconies and shit. You've got to move and play!

Mayhem: So tell me a bit about the new album "Famous Monsters."

Jerry: "Famous Monsters" is the Rosette Stone in our career, the reason is because "American Psycho" was written while we couldn't quit work. We wrote that album while we weren't working, and "Famous Monsters" was written while I had to come back to work. When we came back off of this last tour, we were in bad financial shape, and the only way to keep the band going was to work and pay off bills from working in the machine shop. You gotta bunch of kids out there in this world that work or go to school and they play guitar or what not. They say, "Aww man, if I didn't have to work or if I was a big star, I'd be able to write great songs and do great things!" They use their responsibilities as the excuse for not getting the job done; I wasn't able to use that excuse. I signed a contract with RoadRunner to deliver an album; I made a vow to everyone I was doing interviews with during "American Psycho" that if the next album wasn't better than "Psycho", I was going to quit! That also stands for the next album after this, if each album does not get better, then the game is over.

Mayhem: Well let me tell you, I've already had a chance to hear the album, and it's great!!!!!!

Jerry: Well thanks, I am excited about this album. I think it really takes The Misfits to the next level without being cheesy.

Mayhem: I hear that you are gearing up to start the tour in support of the new album?

Jerry: Yeah, we're actually going to be start-

ing it up by playing Madison Square Garden, or should I say Madison "Scare" Garden. They are going to do this haunted house thing, and Alice Cooper is going to MC the show. It's basically going to be the record release party.

Mayhem: Who are you going to be going out on the road with when the tour takes off?

Jerry: We're going out with GWAR. We had originally booked a huge tour with Suicidal (Tendencies), but they pulled out at the last minute. GWAR was kind enough to take us out with them.

Mayhem: What keeps you motivated playing shows and being out on tour?

Jerry: I'll be honest with you, I think that it's the fact that I really need to follow through with something in my life and see something straight to the end. There are a lot of different things in life that you start and half way through; you kind of abandon them.

Mayhem: I know you have been really busy working on all kinds of side projects in addition to the album and the tour. You mentioned earlier working on that movie with director George Romero, "Bruiser," what can you tell me about that?

Jerry: Well, we had originally contacted George, and we wanted him to do our video. We obviously didn't have a huge budget, but we figured the worst he could say was no. We were fortunate because he was working on "Bruiser", and he needed a band for the final sequence, so what we did was trade being in his movie for him directing the video for our first single, "Scream".

Mayhem: Oh wow! That is so cool!

Jerry: Yeah, we were excited! Otherwise, he wouldn't have been able to do the job, and it would have been a heartbreaker!

Mayhem: You also are making a cameo in another film, "Big Time Hustlas"?

Jerry: Yeah, with the Klowns (Insane Clown Posse).

Mayhem: That's being directed by John Cafiero, who directed the two videos released from "American Psycho" right?

Jerry: Yeah, John directed the video for "Dig Up Her Bones" and "American Psycho." He told us about the movie and thought we might like to make an appearance, so we did. We are in this coffee shop in the movie drinking coffee and having donuts. (Laughter)

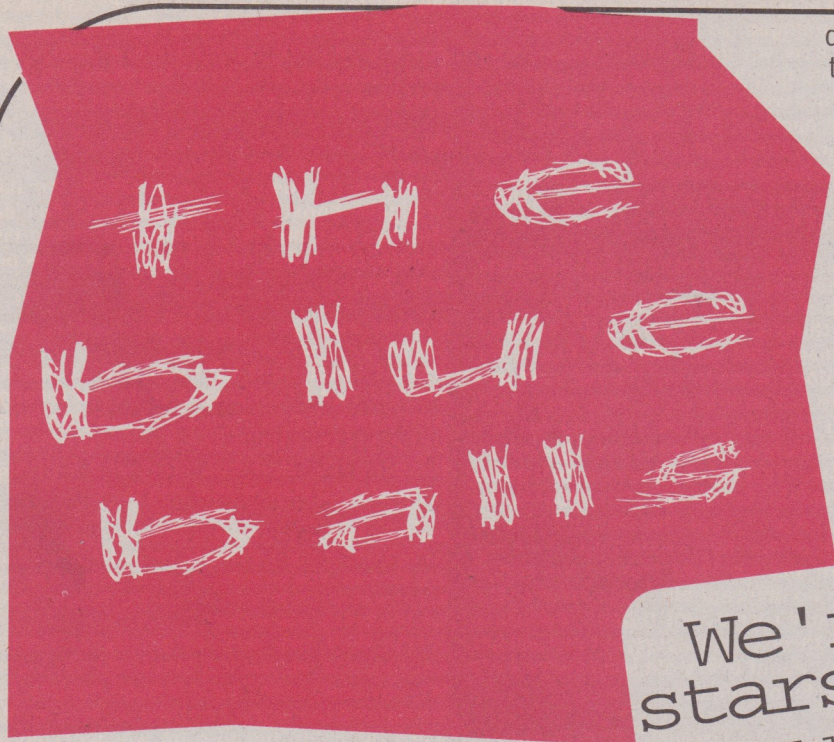
Mayhem: (Laughter) That's too funny! I also heard that you have a line of action figures coming out?

Jerry: Yeah, they will be of me and Doyle and they should be out before Halloween. The detail on these things is amazing! 21st Century Toys will put them out and a portion of the proceeds of the sale of the toys will go to charity.

Mayhem: Any last thoughts?

Jerry: Yeah. This is all a labor of love, the music scene is really tight and I do it for the music and I do it for the fans. I didn't start playing music to drive a Ferrari! (Laughter) Always remember your life is what you make of it and always be true to what you believe!

The Misfits are gearing up to head out on tour in October, and will be playing dates with GWAR and Voodoo Glow Skulls. The album "Famous Monsters", is available on RoadRunner Records and will be in stores October 5th, as well as The Misfits action figures. For up to the minute info on The Misfits, tour dates and all kinds of other cool stuff, check out their web site at <http://www.misfits.com>.



THE BLUE BALLS INTERVIEW

@ THE BLUE BALLS TUESDAY NIGHT HEADQUARTERS (WILMA'S HOUSE)

BY MONTE

The Players:

M=Monte

D=Danimal

W=Wilma Dikfit

A=Anita Hummer

LG=Love Gun

MHR=Man Handle Randall

Right from the get go, I knew this was going to be one of the sweetest times ever. I had set up a few calls with the Blue Balls, and I could tell that these guys had a great sense of humor, and wanted to get some well-deserved exposure. So of course on the night we were going to meet in their lair in Long Beach, CA, I got totally lost. As I walked up, I thought they might greet me out front, or yell at me from a window to lure me in, but instead a guy answered the door and pointed me to the way. I knocked on this door, and I heard someone telling me to come the fuck in, because I was late. As soon as the door swung open, I stepped into the twilight zone. The room was full of smoke from a fog machine, and a strobe light was going off in the corner of the room. Every stitch of the room, including the walls, were covered, or decorated in some time of horror flick relic. I could barely make out much else, because all of the guys in the Blue Balls were wearing some seriously scary, perverted masks with a beer attached to their lips because they were whacking them back so fast! A very disturbing porno was on the tube, and a Halloween type effects soundtrack was blaring in the speakers to further set the dementia in this won-

derful room. Wilma took the lead at this point and introduced me to the gang, and started rifling beers my way to fix my tension. He then had me pick out the sickest subject I could think of, so he could show it to me on his vast video collection. Of course I wanted to see a snuff film, and I also wanted to see if he had any animal action, and like clockwork he delivered. This guy has the most hard-core fucking video collection I have ever seen, or wanted to see. So I was out of my head when I started to lay into them with a few questions.

M= Please state your names, what you play, and why?

D= Danimal, and I do vocals, cause I have no other talents.

W= Wilma Dikfit, and I play the four

stringed mon-

ster, cause I'm the fucking

best. (He then straps on his

bass and starts to

bang out a r a n d o m

tune.)

A= Anita Hummer, and I

play the drums. I use to play with

Jewel, but she kicked me out cause I talked about

her teeth.

LG= Love Gun, lead guitar, cause I get all of the chicks.

Anyone that's sixteen or under!

W= I've never seen him with a chick older than like thir-

teen!

MHR= Man handle Randall, you can hear my work on the

wildly successful Quiet Riot reunion album with my rhythm

guitar.

M= Where did you record your new CD at?

D= In Anita's garage. The true technicians were Anita, and

Love Gun with this 8 track. They recorded the shit, mixed

it and mastered that shit at the house.

M= Is this the only thing that The Blue Balls have out right now?

D= Well, we also have this other little demo, but it sucks.

A= This new disc we have you can pop it in your computer, and see shit on it. It's one of those E-CDs.

M= Enhanced?

D= Yeah, it really is enhanced!

M= What would you say is the Blue Balls mis-

We're rock stars dude.

We could just be stand-

ing there on stage with

no masks, in stu-

pid wife beaters,

piercings, dye our

hair and goatees

sion?

D= All we want to do is play and have a good time. It's that simple.

W= We're the greatest band in the fuckin'..., no not just Long Beach, cause there are a lot of gangster rappers out here. I mean we got fuckin' Sublime to worry about, but we're the fuckin' best. I swear!

D= We just want to rock with whoever, wherever, when ever.

A= We're just rock and roll...

D= (talking to W,) Show Monte what you do live!

(Full pandemonium fills the twisted room as people scatter out of fear of a glass enema. Dan is going to bust a large beer bottle over Wilma's head.)

W= Hit that shit right here, so Monte gets the glass.

(Kerspash!!! Glass flies everywhere.)

M= What is the longest tour you have been out on?

D= The longest was a trip to Koos in Santa Ana, Ca. We played 2 songs, and they kicked us out, and we went home.

M= So what is stopping you guys from playing more consecutive shows?

LG= We're too lazy.

M= So if someone was to ask you to go hit the road, would you go?

D= Hell yeah!

W= We would all go in a second, with devil horns up. We would be fuckin' there. The only places that we haven't played yet, but would love to play are Club 369 in Fullerton and The Doll Hut in Anaheim. We don't know why they won't let us play, cause we rule man...

M= What's the story on the masks you guys are always wearing?

A= It's so we don't get beaten up after shows. (laughs)

D= We're rock super heroes.

W= We're rock stars dude. We could just be standing there on stage with no masks, in stupid wife beaters, piercings, dye our hair and goatees full HB style and we would still rule!

M= So why are you guys into all of this? Is it the music, the chicks, or for the money?

D= All of the above man.

W= Wait, it's drinking first, then bowling, drugs, and the chicks are like 5 or 6.



M= So who writes the songs, and how do you present them to the band? I mean you don't actually bust out an acoustic guitar do you?

D= I write most of the stuff, just...

W= He doesn't have a guitar, so he just gets all drunk.

A= He shows us the songs on a harmonica, and says here's a new one, and starts wailing away till we all fall in. We just figure it out and we all rock!

M= What kind of people come to you shows?

D= All kinds, the more we play, the bigger we get.

W= We got a grip of kids, like punk kids and skate kids all over the place. What do you want people to know about The Blue Balls in closing?

D= Woow! Good question.

W= That's a real serious question.

M= So...

D= Thanks for the pressure dude.

W= This is going to make or break our career.

M= Yep, Tons of people will be read-



ing this so...

D= We just want people to have fun. I want to rock and roll, and entertain people.

A= It's all for the kids! (Laughs)

W= We wear masks, play music that we can stand by, and fucking break glass!

To contact The Blue Balls:
P.O. Box 1821
Los Alamitos, CA 90720
blueballso@aol.com

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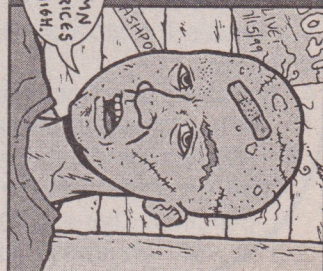
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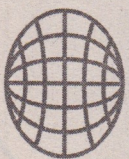
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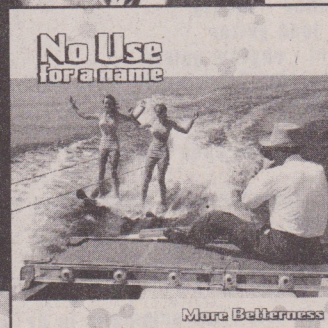
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ELECTRIC FRANKENSTEIN
INTERVIEW BY LIZ ORTEGA
 with Dan Frankenstein.

Electric Frankenstein have yet released another album for all you die hard rock 'n roll fans! How To Make A Monster, out on Victory, has just the right amount of guitar work by Jim Foster and Sal Canzonieri, excellent bass playing by Dan "Frankenstein," hard core timekeeping by Rob Sefcik and wicked vocals by Steve Miller. Looking back into EF's discography, these fellas have practically done it all. Albums, split singles, compilations, you name it! Through the years, the band has progressed musically and have altered their heavy rock 'n roll sound to the max! These Jersey guys can really deliver some SERIOUS rock 'n roll and never disappoint! Real music played



by real people! "This time, its Electric Frankenstein's turn to charge things up! Join the body electric with Electric Frankenstein and help Fight the Anti-Rock Conspiracy! Keep Real!" - Sal Canzonieri/Electric Frankenstein

LIZ: Give me the names of the members and what they play.

DAN: Steve Miller - vocals
 Jim Foster - lead guitar
 Sal Canzonieri - rhythm guitar
 Dan "Frankenstein" Canzonieri - bass guitar
 Rob Sefcik - drums

LIZ: How long has the band been around?

DAN: The band was started in 1992 by my brother Sal and myself.

LIZ: Where are all of you originally from?

DAN: What bands were we originally in or were we originally live?
 I used to live in Los Angeles and I played the shadow Project and Christian Death. Sal was in band from NYC called The Thing, Jim has always



lived in NJ and he used to play in Adrenaline O.D. Steve is originally from Yorkers, NY and played in the Dead Planet Babies, and Rob is from Queens, NY and he played in Fur.

LIZ: What albums do EF currently have out?

DAN: Lets see if I can remember them all...EF Conquers the World, The Time is Now, Sick Songs, Fractured, Monster, How I Rose from the Dead, I Was a Teenage Shutdown, and How To Make a Monster. I know I definitely forget a few of them but these are all the ones I could recall at the time.

LIZ: Any compilations, samplers, etc...?

DAN: We are on far too many to list. We're on a bunch of tribute albums like Motorhead, Dictators, Dead Boys, Iron Maiden, Blondie, and X.

LIZ: Are you guys working on a new album? If so, tell me a little bit about your new album and when the release date is.

DAN: We are working on some new material right now with Phil from Monster Magnet producing. We don't have a release date yet but it will definitely be next year sometime 'cause we're still promoting the latest one, *How To Make A Monster*, on Victory.

Any shows planned for the West coast?

DAN: Well, we just played the Fillmore in San Francisco but we'll be in Southern California in November. We're gonna play in L.A. and Orange County probably in Costa Mesa.

What is the best location to play? Why?

DAN: My favorite place to play is Orange County California. I love playing at Club Mesa in Costa Mesa. That place kicks major ass!

What bands do you have a blast playing with?

DAN: I really have a good time playing with The Dwarves, Monster Magnet, and the Candy Snatchers.

What bands, if any, have been a major pain in the ass to play with? Why?

DAN: I probably shouldn't be saying this and this is only my opinion and not that of any of the other band members but I would NEVER play with Nashville Pussy ever again! They were cool the first time I saw them but after doing a few gigs with them and then going to see them live again after that I realized that they've been playing the same set and doing the same stage show for over 2 years! Now that's pitiful! They just suck now...

You guys have a pretty steady background, as far as albums, comps, and 7" go. What were some of the obstacles or setbacks you encountered? How did you guys overcome those obstacles?

DAN: You know, I can honestly say that so far we've always achieved every goal we've had. We've made every record we wanted to make with every label we've wanted to deal with. Things are just going really smooth for us and that's fine by me.

So, what's up with this Anti Rock conspiracy? Are you guys starting some kind of movement against THEM? Please explain...

DAN: Well, the Anti-Rock Conspiracy is really Sal's baby. I just couldn't explain it as well as he does. Let's just say that the major labels are working hard to control what we listen to on the radio and what we buy in the record store.

Who would you compare yourselves to? If anyone.

DAN: I think we could be compared at least in spirit to a lot of the early punk and hard-core bands like Black Flag, Social Distortion, and The Misfits with a little of Alice Cooper, AC/DC, Aerosmith and The Stooges too.

What do you do outside from playing in a band?

DAN: I collect toy and comic books and work at a hospital.

Where do you see yourselves in the next few years?

DAN: Hopefully selling a million records and never working a day job again!

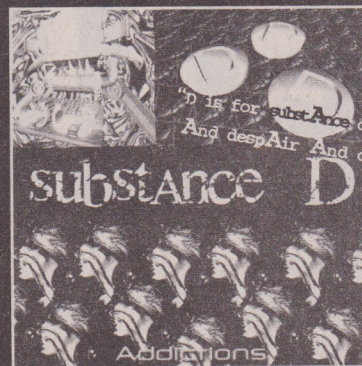
Thank you for taking the time to do this interview. Do you have any inspiring words to say?

DAN: Yeah, Fight the Anti-Rock Conspiracy by listening to real rock n' roll. That means have an open mind kids!

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break and toured and
traveled around the country with a stripper and then
came back and I was ready to do it all over again. It took me
quite awhile to get really back together and stuff. I couldn't find a
band, then the independents came along.

MM: Yeah I know those guys, they're great, and one of the

#UNDEAD

The Undead (an interview with Bobby Steele)
By Mike Monster

MM: Bobby, it's been a long time since you have toured.
Have there been any problems?

BS: It's been a long time since I toured out here. But
we've been doing stuff on the East Coast pretty steady-

guys dresses up like a priest!

BS: Yeah he's gone, but they were big big fans of the
Undead so they offered to be my back up band, and
stuff. So we did a couple of tours together and that real-
ly helped get things back on their feet. When they could-
n't do it anymore, this band from Knoxville, the Malignmen,
stepped in and they filled their shoes for awhile. There
were some problems with the Malignmen because their gui-
tar player quit, and joined the Undead as our drummer did.

MM: So basically you got your foundation and now everything is
cool?

BS: Yeah! Then our bass player was actually a kid that came to a
couple of our shows we played down in Florida. He kept telling me he
wanted to be in the band, "I'm really a good bass player" and "I'll be
perfect for the band".

MM: Right on! So your new release is called "Til Death". Most of it's
kick ass 77-80 punk, and some of it has some metal riffs. Do you
have any favorites metal bands you like?

BS: Oh god lets see! They weren't considered heavy metal, but I like
Jimi Hendrix, Black Sabbath you know, the roots, the real roots of
heavy metal.

MM: Is that basically the influence on this album?

BS: It's really hard to pick the influences. I've been around for so
long and I've heard so much. You're going to hear Alice Cooper in
my stuff, you're gonna hear Beatles in my stuff.

MM: Yeah, definitely Alice Cooper. My friend and I were saying
that. I love Alice Cooper.

MM: There is a lot of heaviness to some of your songs.

BS: Yeah, there's a lot of variety, it goes from ballads to real hard-
core shit. I bore easily, so I have to keep myself interested.

MM: I bore easily, too. I really like "Riot in Tompkins Square" and
"Slave to Fashion". What brought up the lyrics for a "Riot in Tompkins
Square"?

BS: I don't know if you heard about the riots in N.Y. City back in the late
80's, early 90's. There were a lot of riots in this park in Tompkins Square.
I live a few blocks away from it. It was almost every other week that there
was a riot going on. One night one of these riots came right down my
street. I was just getting ready to go out and eat. I heard all this noise,
I looked out on the street and there was a mob of people and a mob of cops
in riot gear going down the street. I just closed the window and thought,
"I don't want to go out there, there's a riot in Tompkins square." Like whoa,
whoa I got a song there.

MM: That's cool. Health wise, would you say you're feeling ok? Does smok-
ing bud help you out a bit

BS: The bud helps me for my back, I've got really bad back pain. I've got seri-
ous damage to my spinal chord from birth defects and surgery, and
chemicals we used to test that were banned world wide
except for in the United States because

ly. The only time I wasn't really doing anything, anywhere
was like in 93. The end of 93, I wasn't happy with the
musicians I was working with. It's like sometimes you
just got to take a break, get away from the
things you know, get your thoughts
back. I took about an 18-



they're so dangerous. So my spinal chord is just deteriorating and it causes a lot of fucking pain. Pot helps; they were trying to give me heroin, I'm not doing that stuff.

MM: Ok, I have to ask this question, and I don't want to disrespect you. The song, "138" by the Misfits. What does it mean?

BS: I don't know if you've ever seen this, but there's a George Lucas movie called THX 138. It's supposed to be from that. It's basically about a robotic society, you don't have a name, you have a number. The number has so much



significance to so many people because of that song. It turns up so many places.

MM: I don't know if this bothers you or not, asking about the Misfits but....

BS: No, go ahead.

MM: Why did Joey Image leave, and do you think Glen will ever compose with Jerry only again to make it real?

BS: I don't think Glen will ever get back with Jerry after what Jerry's done. As far as Joey, Joey had a real bad heroin problem for a long time. Basically, I think that was the problem with Joey. We had gone to play England and he was having a hard time getting anything. And he just finally got really disgusted between not doing the gigs we were supposed to do and sitting around doing nothing. He just finally left the band. He was addicted to dope for close to twenty years. Now he's totally clean. He has been clean for about 2 years now. He's doing really well now. We're going to get

together and do a 45 soon. I'm willing to work with Joey. I will not work with Jerry. At one point, a major concert promoter had approached me. He asked me if I would get back together with Glen to do a Misfits reunion, and I said I would only do it if it was with Glen and Jerry. I felt that they were both very important parts of the band. But because Jerry basically thinks he's fucking God, He's the Misfits!

MM: Are you happy or does the past still fuck with you? The song "Shadows" talks about your struggle.

BS: It's basically about being fucked over by the Misfits. The way it haunts me forever. You know it's great being in the band, but you know what they did. The slamming of the bootlegs. I still get people calling me a faggot. I guess Jerry knows I still get threats to kill me over that stuff. You've just got to say something to get these people to stop and listen to you.

He flat out denied that they said this stuff. I've got no interest in dealing with Jerry again. Except in court.

MM: Are you working on some new material?

BS: I don't want to wait ten years for the next album, so we're going to be making the Undead into a single band for the next year. We're going to try to get singles out as soon as possible. We've got a few things in the works right now, and I'm looking for a label that's got a good budget, that can do a really good job. We're going to release the very first Undead EP that never came out. Glen heard it and really like it, so he put us in the studio to record it, and that's what Nine Toes Later is.

MM: Being in a horror band, I have to take a lot of shit from the punk scene. Did you get mocked during the times you played in the Misfits, for being "Ooooooh Scary" and not political?

BS: No, when I got the shit was when I started the Undead. In the Misfits days, politics didn't mean shit in punk. That whole political shit started in the early 80's. By late '82, all these Nazis were basically saying your band has no relevance, you're not serving the party, so you're not strong enough to exist.

MM: Thanks Bobby, this means a lot. Have a great show, I hope we play together again soon

BS: I'm really looking forward to tonight man.

MM: Are there any last words you want to shout out?

BS: Good night kids. Don't forget to write.

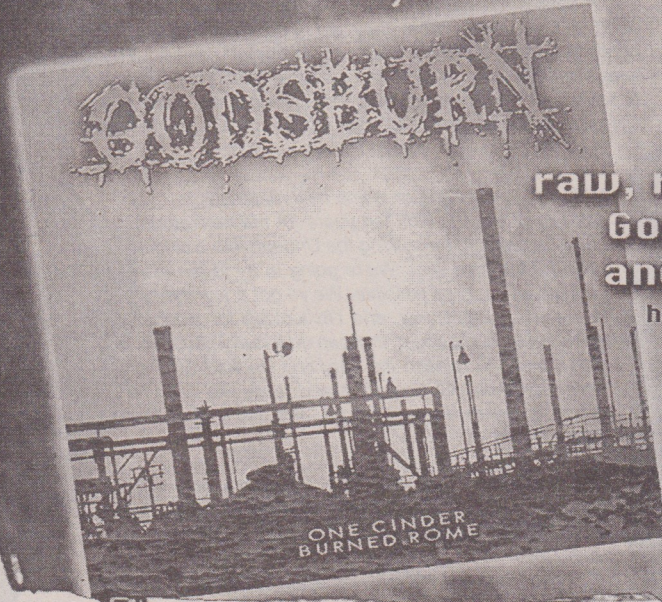
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Eyelid

INTERVIEW

Scratch: Where is Eyelid from?

Eyelid: We are from Los Angeles, you know, Southern California.

S: How many releases do you have out?

E: We have released one full length LP entitled, "If it Kills", on Indecision Records. We have released three EPs including this fall's "Conflict's Invitation". It is a four song CD and three song vinyl thing (340 on clear wax) and is also on Indecision Records. It is a great label run by Dave Mandel. Paul Miner, who is a hard ass but gets the most from the bands he works with, recorded the new record. Great guy, and I think, a well-done record. Our catalog is available from IndecisionRecords.com and/or at RevHQ.com.

S: What influences your song writing?

E: Influence comes from everywhere. It comes from conversations we have with people. It comes from the positive and negative feelings that we receive and send out as a band, and as individuals. We see, process, and feel out the vibe and write. It isn't necessarily a conscience thing, but more of a deep cognitive awareness. We write what we feel, and that "feeling" can change from hope to despair and back again within a month, day or even within the context of a song. I have noticed, and subsequently have been influenced by, a certain urgency to do something against my own complacency. I think it is a problem, and I feel I need to address why I am unhappy with my situation at present. Eyelid affords me an outlet for my frustration with the self.

S: Tell me about the self-titled song, "Conflict's Invitation".

E: "Conflict's Invitation" is a title that suggests that when one has strong beliefs in anything (be it left wing, right wing, straight edge, new wave, whatever) those beliefs are usually contested by others at least once within a lifetime. The title lets people know that we are ready for that test. We have strong wills and will not be led astray from our convictions. What convictions? The commitment to play hard and 100% every time, all the time.

S: What is the most important thing you've learned from playing live gigs?

E: That interviews are the place to talk shop and not the stage. That people are extremely bright and aware. You need to be into it or don't come at all. To know and appreciate that the people have come to see your band and to not take that for granted. Give them your best or stay the fuck home.

S: What is the hardest thing you have ever accomplished in your life?

E: This is an easy one - a year in law school and the decision to leave that environment to play music.

S: Best laugh you've ever had/heard?

E: Easy! I saw a lady in a dress and two-inch heels purposefully jump off the 10-mph tram at Disneyland because she didn't want to wait until it came to a stop. She fell so friggin' hard that she bounced! I laughed so hard I pissed my pants a little! She didn't even get to take a full step! Just BAM! Second place was watching a person with a schlong/mullet haircut in a 4x4 truck that backed up over those spike things in a car garage and blew out two tires. Why did he back up? I threw up a little 'cause I laughed so hard.

S: What do you do to cope with struggles and obstacles?

E: I have a really good couple of friends and enjoy their input. I have a real strong family base that kicks my ass. My parents are extremely nice and understanding. If I am really stressed I run and/or surf. The band is a huge outlet. I read it has been a Hemingway year. A drunk, violent male-what an American hero!

S: Where do you and the band stand politically?

E: We are a potpourri of beliefs and ideas. Rather than let the band be a soap box for those beliefs, we let the individual be asked in a private setting to be heard by others. Myself? I decide on each issue, policy, idea and concept based on a word-by-word basis. I am not aligned with any party but have been called a liberal by people in my circles.

S: Since it's creeping up on us, what does the year 2000 mean to you?

E: Hopefully, it will mean a new ushering in of ideas that will allow the notion of education and entertainment to fuse. I would like to see others and myself present ideas in a context that is interactive and not so rigid. Maybe this fresh new start will give us all a chance to reinvent whatever it is that we are unhappy with.

S: Please fill in the following blurbs with your own endings:

E: I will never: stop growing and learning from/about others. Change is: the only constant, everything else is a crapshoot of responsible choice.

THE END IS: as a concept, indefinable to me. A forced answer would be "a very scary notion."

I drive with: out too much caution. I am not a good driver and admit it freely. I also have a diverse tape collection. If you wanna hear Kill The Messenger or Miles Davis,

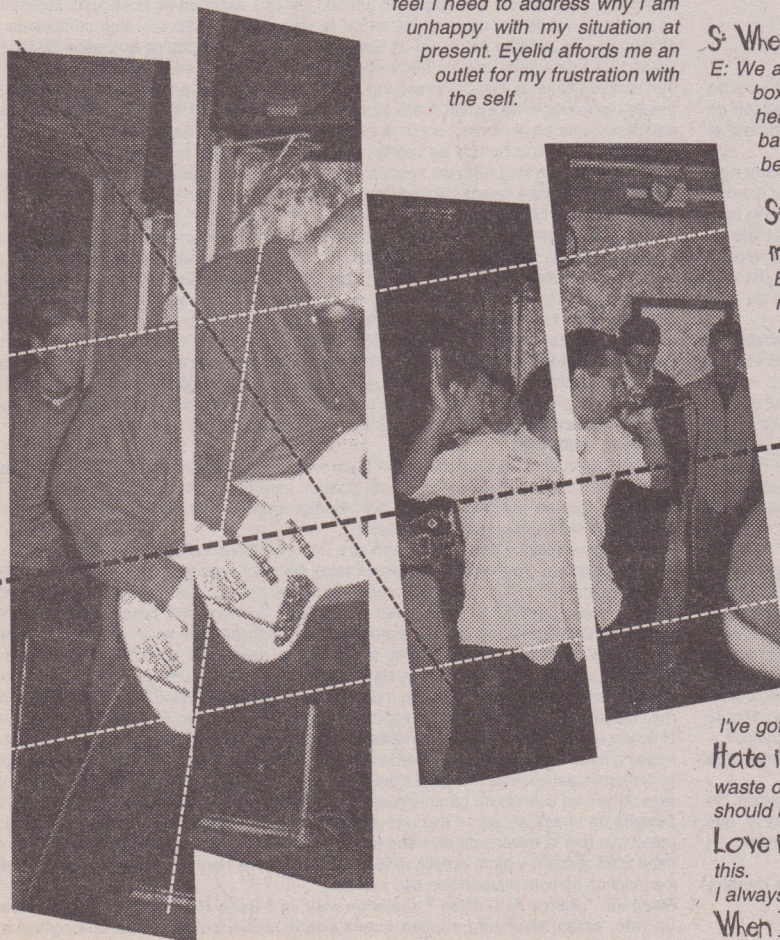
I've got them both.

Hate is: not the opposite of love, indifference is. Also, hate is a waste of good energy, it shows one cares about the very thing one should avoid.

Love is: often taken for granted by me. I am working to change this.

I always believe: in myself, and in those I respect and love.

When I say goodbye: I really mean, "Until we meet again."



VOODOO GLOW SKULLS

Detonando las muchedumbres, los lugares devastadores e irse detrás de una pila de los restos smoldering y de los cuerpos torcidos, Los Voodoo Glow Skulls casi han estado infligiendo su marca de fábrica de ska/punk mortal por doce años a los gustos del público. De sus pistas cargadas hiperactivas en inglés a sus asaltos verbales de gran alcance en español, VGS ha cubierto muchos de tierra. Ahora con su nuevo álbum en Grital titulado "Éxitos Al Carbon", Los Voodoo Glow Skulls han compilado un muestreo de sus canciones registradas españolas viejas y nuevas para entretener a la familia en el Quinceañera siguiente. Tenía recientemente una ocasión hablar con Frank Casillas el hombre de encargo del VGS para ver hasta cuáles era la venda.



Los Voodoo Glow Skulls son Frank Casillas (vocals), Eddie Casillas (guitarra), Jorge Casillas (bajo), Jerry O'Neil (tambores), Joe Helios Hernandez (sax) y Brodie Johnson (trombone).

Mayhem: Sé que ustedes tienen una base importante del público y que han sido alrededor de un rato largo así que mucha gente sabe ya esto, pero para alguien de quien nunca le ha visto o ha oído a VGS antes, qué o cómo usted clasificaría el sonido de Los Voodoo Glow Skulls?

Frank: Pienso la manera que hacemos cosas, nuestra agresividad en etapa, nuestra actitud y todo, somos definitivamente una venda del punk, roca con una sección del cuerno, influencias del punk del ska, un poco del metal pesado y ahora un poco del hip hop también. Los muchos totales de gente pueden pedir para diferenciar pero ése es el tipo de venda que nos sentimos que somos. Eso es la manera que viajamos, el el tipo de vendas viajamos con, y bonito mucho cómo hemos manejado nuestra carrera a partir del día uno. Se hace todo para la mayor parte independientemente y ésa es una parte grande de la roca del punk.

Mayhem: Definitivamente. El discurso de independiente, el álbum nuevo acaba de salir, "Éxitos Al Carbon," usted enganchó para arriba con la escritura de la etiqueta Grital, cómo se hizo?

Frank: Conocíamos Jay de Grital parte posteriora de la manera de la primera vez que firmamos con Epitaph. Jay, que contemporáneamente era el redoblante para el grupo Bad Religion en el día, era responsable de ayudar al comienzo Epitaph Europa de Brett Gurewitz. Él ramificó hacia fuera y comenzó su propia escritura de la etiqueta llamada Grital. Jay ha sido siempre enamorado con la cultura latina y el lenguaje y desde entonces él hubiera comenzado su escritura de la etiqueta él había estado pidiendo que hiciéramos algo con él. No estábamos realmente interesados en la idea al principio. Una vez que sacamos la versión española de "Firme" y de la sierra cómo está bien hizo bastante mucho por la palabra de la boca nosotros pensáramos, "hey imagínese lo que podríamos hacer si sacáramos un expediente español en una escritura de la etiqueta que se centra poco más o mucho más en el mercado latino." Formamos tan un reparto que licenciaba, tomamos todas las canciones que pensamos trabajaríamos en ese álbum, registrado las dos pistas nuevas de la prima y dado una palmada le juntos. Qué oigo de él está haciendo bastante bueno. Los muchos de él se han oído antes, pero los muchos de la gente no los han oído todavía. Pienso que está bastante fresco que hay un individuo de Anglo o un individuo que no es Latino, el mejicano o cualquier cosa y está pesando en ese tipo de música, él es lugares geométricos vivos del vida del la que usted sabe lo que significa?

Mayhem (De la Risa): (risa) conjeturo que usted podría llamar "Éxitos Al Carbon" es básicamente un CD más grande del golpe en español.

Frank: Sí, pero no no necesariamente en la mejor pero más como de una compilación. No pusimos todas nuestras canciones españolas encendido allí que escogimos y que acabamos de elegimos cortes. Jay seleccionó básicamente las canciones que él deseó en el álbum.

Mayhem: Usted mencionó los dos nuevos cortes que usted tiene en este desbloquear, ambos viejos estándares del Mexicano de la escuela.

Frank: Tradicional.

Mayhem: Sí, muy tradicional! Qué le poseyó para cubrir el " rancho Grande " y " Cielito Lindo?"

Frank: El grupo Falling Sickness bien nos dio la idea de cubrir el " Rancho Grande " hace un rato largo. Hemos sido amigos con esos individuos durante mucho tiempo, esos individuos somos como el Jr. de Voodoo de una manera. (risa) algunos de esos individuos son más jóvenes que los individuos en Voodoo, pero les hemos conocido desde el principio. No dieron la idea de cubrir que la canción hace años, nosotros clase de manteniendo esa idea la parte posteriora de nuestras mentes y acabamos de tener la oportunidad de hacerla finalmente. Por lo que va " Cielito Lindo ", ése es justo una canción que Eddie que nuestro guitarrista pensó que debemos haber cubierto hace un rato largo. Pensamos, " hey apenas tengamos un poco de la diversión entre los álbumes o entre los viajes y nosotros golpeará estas canciones fuera del estilo de Voodoo!" La es exactamente lo que hicimos, apenas una ocasión de conseguir detrás en el estudio para un par de días y de tener una poca diversión!

Mayhem: Sé cuándo primero oí esas dos cubiertas que era justo solado totalmente! Reía así que difícilmente, no podría creer que usted los individuos había cubierto esas consonancias! Jugué realmente esas dos pistas para mi abuela, ella es 87 y ella no habla nada sino que español, ella las amó absolutamente!

Frank (De la Risa): (risa) que es gran hombre! Ése es algo que hemos notado a esos muchos de gente (herencia de Latino/Mexicano) como él. Yo mismo vivo en un área que es bastante mezclada. Mi vecindad tiene una población y muchos Mexicanos grandes de la caminata de la gente hacia adelante y hacia atrás a la estera del lavadero abajo de la calle de mi casa. Un día teníamos un partido de la piscina, música que resonaba, jugando esas canciones y mucho la gente recorría bailando a él! Pensé que estaba bastante fresco, muy divertido! Ése Es Voodoo!

Mayhem (de la risa): (risa) discurso de la escena latina de la música del conjunto ahora. Con muchos de artistas a solas y de algunas vendas en la escena que gana el reconocimiento entre los mercados de la corriente principal, usted piensa los muchos en las vendas del español del en de la roca, vendas del punk, está consiguiendo enterrado incluso con todo este hype latino que continúa ahora?

Frank: Definitivamente. No considero Ricky Martin o Jennifer Lopez como la roca latina o cualquier cosa.

Mayhem: Definitivamente no!

Frank: Son un producto que consiguió juntado por una escritura de la etiqueta importante. La explosión latina del español del en de la roca del conjunto era algo compuesta por alguien que se sentaba detrás de un escritorio en un juego y pienso que esos muchos de las vendas verdaderas que los han estado haciendo durante mucho tiempo realmente no han recibido ninguna justicia o ninguna notoriedad todavía. Carlos Santana es definitivamente responsable de ayudar fuera de muchos de vendas. Él toma constantemente vendas hacia fuera en el camino, como la venda Ozomatli que es una gran venda ascendente y que viene. Hay muchos de las vendas que todavía los están haciendo tienen gusto en el nivel subterráneo. Hay algunas vendas como Mana y la materia como ése es realmente popular en México y apenas sucede ser una población enorme del mejicano aquí en los estados así que hacen del mismo modo que aquí como hacen en México. Pienso definitivamente que éste es todo apenas un capricho si usted me pregunta. No pienso que la sociedad es lista validar a artistas latinos. No sé si eso es una cosa incorrecta para que diga, yo soy Latino también y he estado haciendo esto un rato largo. No ese VGS está tirando para el éxito comercial o algo similar en un nivel latino pero apenas sé que hay muchos de las vendas fuera allí de eso ha estado trabajando durante mucho tiempo que tienen todavía probablemente nunca recibir cualquier éxito y lo comerciales voluntad. Esperanzadamente soy incorrecto y estalla y se convierte en una cosa fresca! Hay muchos de vendas talentosas hacia fuera allí, usted sabe, a través de quien hemos venido. Fuimos a México por cinco días y vine a casa con literalmente un rectángulo por completo, por lo menos doscientas cintas del demo y CDs, apenas estando allí cinco días!

Mayhem: Ululación!

Frank: El es cuánto es el talento hacia fuera allí y los muchos de ellos están sin descubrir debido a la economía, allí nunca es una ocasión para que sean vistos u oigan.

Mayhem: Cuáles son algunas de las vendas ahora en la escena de la música de Latino que están cogiendo su atención?

Frank: Hay una venda fuera allí de eso que viajamos llamado Maldita Vecindad. Maldita Vecindad, soy seguro que usted sabe, ha sido alrededor de un rato largo y esos individuos tienen su fundación construida bastante mucho. Era impresionante conseguir jugar con esos individuos en Ciudad de México, que era una cosa realmente fresca. Viajamos realmente con esta otra venda llamada Septicore que están en una escritura de la etiqueta importante fuera de allí (México), yo deseamos decir los expedientes de Colombia, y están muy fresca! Son clase como de un tipo de Los Voodoo Glow Skulls de venda pero son de México y tienen mucho más de ese vibe, usted sabe? Es música realmente agresiva, yo tiene gusto del estilo de la música que hacían. Esa venda supuesto está viniendo encima a los estados comenzar a registrar pronto, ellos es una venda realmente fresca a mirar hacia fuera para. Como dije, satisface así que mucha gente hacia fuera allí y yo teníamos así que muchas cintas del demo dadas a mí que es duro escuchar ellas todas sino de vez en cuando mí harán estallar uno adentro y escucharán él aleatoriamente. Los tiempos de la calidad son a menudo realmente crappy pero la idea es toda allí. Cuando usted oye que la música de diversos países y de ella no está conducida comercialmente, tiene más corazón y alma en ella usted para saber? Me parece apreciarla mucho más y los muchos de esta materia son esa manera.

Mayhem: " Éxitos Al Carbon " acaba de salir, la " Band Geek Mafia " volvió fuera de un rato, están tabajando en una nueva continuación completa de la longitud a su

desbloquear pasado de Epitaph?

Frank: Sí, estamos tomando cerca de dos años entre estos dos álbumes siguientes porque nos sentimos que la acometemos siempre. No que acometemos necesariamente la, pero nos ha sido el poner bastante constante fuera de un expediente cada año. Esta vez alrededor deseamos durar un poco para respirar, para ser caseros, para poder escribir una música mejor y tener un poco más cuarto de trabajar adentro. Realmente no hemos parado viajar desde que firmamos a Epitaph. Tomamos un par de meses apagado aquí y allí pero del resto del año que estamos viajando. Entre todos los lugares que hemos sido bastante afortunados ir a, nosotros permanecemos ocupado todo el año redondo. Esta vez apenas deseamos pensarlo fuera de un poco más. Hemos conseguido ya veinte nuevas canciones que son cortes potenciales para un álbum nuevo pero somos escritura inmóvil y no tenemos ningún deseo de entrar el estudio en cualquier momento pronto registrar. Vamos a registrar este álbum siguiente con Brett Gurewitz que posee Epitaph y ha producido algunos grandes expedientes. Él va a tomar un diversos acercamiento e intento para hacerlo un poco más orgánico, intentar utilizar nuestros recursos un poco mejora, intenta no pasar tanto dinero y no intentar hacer a donde nos sentimos absolutamente cómodos con cada sola canción. Apenas deseamos tener un buen rato con ella, en comparación con apenas poner algo hacia fuera o venir para arriba con canciones porque usted tiene que. Pienso va a ser de mérito que nuestros ventiladores esperen, yo pienso que va a ser un buen expediente maldito

Mayhem: Hay cambio determinado en sonido que usted está pensando alrededor? Algo nuevo usted desea intentar o es quizá él que va a ser cráneos mucho directos bonitos del resplandor de Voodoo?

Frank: Pienso que hemos estado progresando el tiempo entero, la música no soy definitivamente tan adolescente como era. Somos más viejos ahora, tenemos cabritos y las familias, estamos más social enterados. Pienso si cualquier cosa, allí es justo un crecimiento natural total. Somos todos músicos mejores ahora, sazonado y condicionados porque estamos siempre en el camino. Ahora somos uno menos miembro, nosotros no tenemos un jugador de la trompeta más. Él salió la venda alrededor de hace un año y ése es algo que nos hemos adaptado a, es un sonido que no está allí más, pero hemos manejado y sucedemos pensar que suena mejor sin una trompeta ser honesto con usted. Muy, conseguimos muy raramente un ventilador que diga, " hey! Qué sucedió al jugador de la trompeta?" Apenas no sucede, eso es una buena muestra. Hombre justo del crecimiento, pienso el expediente siguiente allí va definitivamente a ser un poco cambio musical pero no pienso que va a ser cualquier cosa drástico a donde la gente va a ir, " hey! Cuál es éstel?" Todavía va a ser su rápido, loco, ska/punk, materia pero en el mismo tiempo deseamos mostrar un poco del crecimiento, deseamos experimentar un poco y hay maneras de hacerlo sin totalmente cambiar su estilo musical.

Mayhem: Sé que que usted los individuos están hacia fuera encendido viaje ahora en la ayuda del álbum nuevo, yo leyo recientemente que usted se ejecutó en algunos problemas hacia fuera en el camino, especialmente para arriba en Canadá, puede usted decirnos qué sucedió?

Frank: Hicimos esta clase del viaje del minuto pasado pero tenemos gusto de mantener ocupado. Teníamos dos meses apagado en una fila y pensada le era la hora de ir en el camino. Conseguimos una oferta para utilizar esta venda llamada Grimskunk de Canadá. Canadá está uno de esos lugares que es así que cercano ahora, con todo hasta ahora lejos. Realmente no hemos estado allí bastantes tiempos de considerarlo uno de esos territorios conquistados porque no hemos sido allí bastante todavía. Conseguimos a la costa del este, todo estaba muy bien y entonces comenzamos a ejecutarnos en problemas del vehículo. Tenemos nuestros propios vehículos que poseamos, él éramos algo que fijado nos detrás en nuestro horario y nuestro presupuesto realmente no permitió que para que seamos analizados en todos. Tomamos siempre todas las precauciones para conseguir listos salir en viaje y ése incluso no le salva a veces! Era apenas mala suerte la manera que la miramos, después de estar hacia fuera en así que muchos viajes y tenerlas todos sean acertados, usted está limitado hacer que algunos vayan malo. Terminamos encima de desear la semana pasada del viaje, viniendo a casa y el conseguir listo para el viaje siguiente, que me siento va a ser mucho mejor para nosotros.

Mayhem: Oí hablar de ese tour, usted estoy saliendo con Los Misfits y El GWAR a la derecha?

Frank: Sí, conseguimos una ranura de dos semanas. Nos ofrecieron realmente el viaje del conjunto pero no podríamos hacerlo todo porque vamos a Europa en noviembre. Estamos haciendo dos semanas de este viaje, viniendo bastante mucho a través de nuestra ciudad natal, haciendo una demostración en el palacio y haciendo una demostración en el invernadero. No estamos poniendo título o cualquier cosa, somos el jugar justo en el centro, él somos Speeddealer, cráneos del resplandor de Voodoo, GWAR y Los Misfits. Pienso que este viaje va a ayudarnos a conseguir lejos de esa cosa entera del ska ahora que sea totalmente muerta. Los promotores incluso no desean tratar de las vendas del ska ahora, ska no son el sabor del mes. Para que nos separemos de ése un poco más futuro son los mejores ahora.

Mayhem: Usted le mencionó iba a ir a Europa en noviembre, dónde usted le piensa consigue la mejor respuesta, los E.e.u.u. o la Europa y opinión Japón?

Frank: La respuesta ha sido últimamente mejor de ultramar. Los estados, todo mucho más se comercializan ninguna ofensa a las vendas del ska fuera de allí pero el ska es mucho muerto bonito hacia fuera aquí ahora. Muy pocas vendas del ska ahora están haciendo qué hacían la opinión hace dos años, la clase de la cosa del oscilación del conjunto de vinieron y fueron. En Europa se parece como son un poco más detrás de nuestras épocas. Es algo que es ahora el coger justo encendido como en Australia y en Europa que la escena entera de ska/punk que sucedía aquí hace aproximadamente dos años está comenzando a suceder allí. Pueblo allí confían menos en radio y confían más en música viva. Para que seamos uno del primer congregia para conseguir ir allí hasta nuestro genre de la música, allí son muchos de las vendas fuera aquí de eso son realmente enorme que nunca han estado allí. Para que seamos una venda que ha tenido la ocasión de ir allí dos o tres veces y de establecerse ya son enormes. Excitan a los cabritos en otros lugares fuera de América mucho más sobre la música. La cultura americana, para la mayor parte, es algo que pueblo desea a la clase de mofa. No todos ama América, pero cuando usted hace que una venda americana vaya a Japón los japoneses van las tuercas! Es una sensación muy fresca porque usted no consigue tratado como ése por todas partes. Algunos lugares usted va y usted consigue tratado como derechos y entonces usted se vuelve a California meridional

o Tejas y usted no consiguen tratados también, usted consiguen tratados como un americano! (risa) está tan muy fresca ir en ultramar, además de poder al recorrido al extranjero, es bueno ir y conseguir a jugar su demostración y música delante de cabritos. Los cabritos son iguales por todas partes que vamos también, la alineada de los cabritos iguales, miran igual, el patinador embroman toda la mirada iguales, él son la misma cosa, él son justos la barrera lingüística que es la única cosa. La cultura consigue de la manera a veces pero para la mayor parte los cabritos tienen la misma mentalidad.

Mayhem: Usted ha tenido problemas el jugar de demostraciones en otros países en lo referente al lenguaje o cultiva barreras?

Frank: Sí, Francia es especialmente dura para nosotros. No hay desacato a los cabritos franceses, Francia un gran lugar para nosotros, pero en general la sociedad francesa es anti-American. Intentando comunicarse con una persona francesa que sea realmente anti-American, olvídense sobre él! Por lo tanto cuando usted es cansado y usted desea conseguir algo comer, a menos que usted encuentre los arcos de oro (risa) es casi imposible. Hay lugares como eso donde la barrera lingüística hace cosas duras, usted mejora pueda hablar su lenguaje o va a ser duro, muy pocos personas sale de su manera de intentar ayudarle. Aspira y es triste, pero conjeturo que sucede aquí también cuando vienen los extranjeros aquí y no pueden hablar inglés, él es probablemente más duro.

Mayhem: Ahora que usted los individuos viajan un infierno de mucho, qué le mantiene motivado constantemente estar hacia fuera en el camino?

Frank: Lo hacemos todo para el hombre de los cabritos! Puede sonar caseoso y puede haber sido dicho antes, pero eso es él. Cuando usted sale en etapa y usted consiguió a veces un puñado, a veces un par mil cabritos crujidos para arriba contra el frente de la etapa, caliente, sudorosa, con abierto ancho de los ojos esperándole para golpear la etapa, allí no es nada que compara a ella! Honesto ésa es la razón por la que guardamos en hacerla, nosotros honesto no hace ese mucho dinero, hacemos bastantes para hacer una vida y ésa es justa debido a nuestros ventiladores. Nuestros ventiladores nos apoyan, nuestros ventiladores compran nuestras camisetas hacia fuera en el camino, y compran boletos para conseguir adentro ver las demostraciones. Si no estuviera para ellos allí no sería ninguna cráneos del resplandor de Voodoo que jugaban alrededor y que viajaban. Él son la única razón por la que continuamos haciéndola. Nunca hemos considerado nuestra venda ser una venda comercial grande del tipo que puede tener una imagen creada para él y conseguir dada vuelta en idols y mierda adolescentes como eso. Somos justos una venda que tenga gusto de jugar música, nosotros crecimos para arriba pues los ventiladores de la música que escuchan el viejo metal pesado y apenas desarrollados en músicos. Acaba de resultar ser que sucede ser la única cosa que sabemos a lo haga. No somos estúpidos o cualquier cosa sino que no deseamos ir conseguimos trabajos porque la roca es tanto más fácil y las ventajas, usted cosechamos muchos de recompensas de la música y viajando alrededor, hay muchos de los beneficios complementarios que van con ellos. Usted consigue satisfacer a gente fresca, hemos viajado a los lugares a donde mis padres soñarían para ir y no conseguirán probablemente una ocasión de ir visita. Los muchos de la toma de la gente qué tienen para concedido, para nosotros apenas guardamos en ir. Soy años del thirty-two viejos, era veinte cuando comencé esta venda y doce años más adelante todavía la estoy haciendo, alambique que colgaba hacia fuera con cabritos del año de los dieciséis los viejos, dieciocho del año viejos cada noche (risa) y amando cada minuto de él!

Mayhem: Eso está muy fresco! Hombre que usted no retrasa le hace? Le oigo tener un proyecto pequeño que usted está trabajando encendido, una noche del club en una barra en orilla? Puede usted decirme sobre eso?

Frank: Estamos intentando crear el cuarto de la vibora de la orilla! (risa) es justa una pequeña barra crapy que nestled a la derecha apagado de la cara de la autopista sin peaje, él es clase en de las cercanías de los límites de la ciudad de la orilla. Es clase en del área donde nadie realmente mira, la ciudad de la orilla es clase contra cualquier cosa que tiene que hacer con nuestro estilo de la música, nuestra escena, cualquier cosa subterráneo. Encontramos esta barra que tenía este sitio adicional, como un cuarto del banquete, así que decidían que iban nos dejan entrar y tener alguno muestra allí. Hemos venido adentro allí y estamos haciendo las cosas como en los fines de semana, él vamos a llegar a ser más constantes pero al principio ella era justa una cosa ocasional. Cortocircuito largo de la historia, está mirando fijamente para ir, él está consiguiendo de sucesos! Estamos intentando conseguir algunas de las vendas de nuestro amigo adentro allí, la venda que no jugaría normalmente allí. El intentar conseguirías ayudamos a conseguir a gente salir. Es veintiuno y encima, realmente no hay lugar para la gente que como esta clase de música a venir cheque fuera de una demostración en un lugar tenga gusto de esto. El lugar se llama el tiempo suplementario, lo llamamos el cuarto de Voodoo en el tiempo suplementario y se está bastante fresco hasta ahora. La gente está comenzando a coger encendido y estamos consiguiendo a muchos de gente de ayudarnos hacia fuera. Para nosotros es como una manía, él es algo ayudar hacia fuera a vendas, nosotros se ha sabido siempre para hacer algo a la estancia implicada con la escena. Incluso si somos solamente caseros un mes o dos al mismo tiempo, hacemos algo conseguir implicados. No es un dinero que hace cosa, cargamos como cuatro bucks a conseguir adentro y nosotros somos el intentar justo crear algo de una escena otra vez incluso si es veintiuno y encima. Elimina a los cabritos pequeños pero hay muchos de veintiuno y concluido la gente que goza de la música también y desea tener un buen rato.

Mayhem: Pues le agradezco mucho por su tiempo, yo le deseo que usted continuó éxito, y no puedo esperar para cogerle los individuos hacia fuera en el tour con GWAR y Los Misfits y aguarda con impaciencia el álbum nuevo! Gracias otra vez!

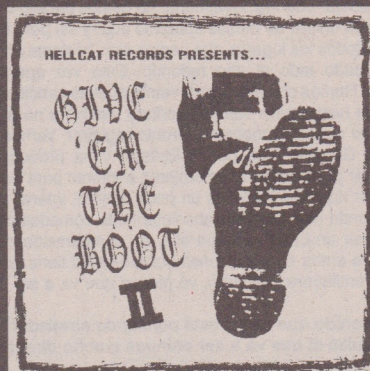
Frank: De nada y gracias!

El esfuerzo musical de Los Voodoo Glow Skulls titulado " Exitos Al Carbon" ahora está lo más tarde posible hacia fuera en Grita! los expedientes y usted pueden cogerlos hacia fuera en el camino con GWAR y Los Misfits que comienzan en octubre. Usted puede levantarse al minuto informes en la venda y sus fechas del viaje vía su Web site en www.voodooglowskulls.com. Tampoco se olviden del Cuarto De Voodoo en el Sobre Tiempo localizado en Riverside en la 1185 W. La Cadena Dr., para mas informacion llame (909) 784-0768. Si quieren saber como tocar en el Cuarto de Voodoo llame (909) 784-7825 para mas informacion. Miembros de todas bandas tiene que ser mayores de 21 anos de edad.



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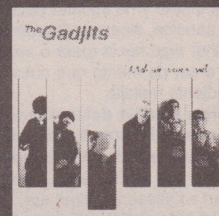
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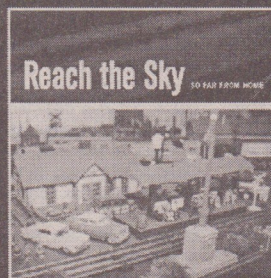
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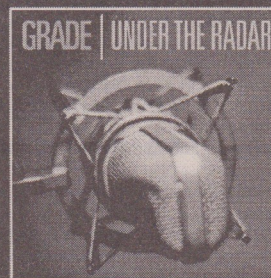
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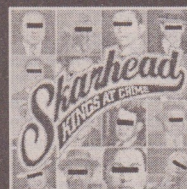
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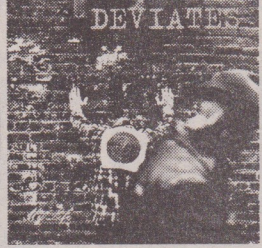


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VOODOO GLOW SKULLS

VGS Interview by
Jaymes Mayhem

Detonating crowds, devastating venues and leaving behind a pile of smoldering wreckage and twisted bodies, The Voodoo Glow Skulls have been inflicting their brand of lethal ska/punk almost for twelve years to the likes of throngs of rabid fans. From their hyper charged tracks in English to their powerful verbal assaults in Spanish, VGS has covered a lot of ground. Now with their latest release on Grit! Records titled "Exitos Al Carbon" (translated: Hits Off the Grill) the Glow Skulls have compiled a sampling of Spanish recorded tunes both old and new to entertain the family at the next Quinceanera. I recently had a chance to catch up with VGS front man Frank Casillas to see what the band was up to.



The Voodoo Glow Skulls are Frank Casillas (vocals), Eddie Casillas (guitar), Jorge Casillas (bass), Jerry O'Neil (drums), Joe Helios Hernandez (sax) and Brodie Johnson (trombone).

Mayhem: Now I know you guys have a major fan base and have been around a long time so many people already know this, but for someone who has never seen or heard you before, what or how would you classify Voodoo Glow Skulls' sound?

Frank: I think the way we do things, our aggressiveness on stage, our attitude and everything, we are definitely a punk band, punk rock with a horn section, ska influences, a little bit of heavy metal and now a little bit of hip hop as well. Overall a lot of people may beg to differ but that's the type of band we feel we are. That's the way we tour, the type of bands we tour with, and pretty much how we've handled our career from day one. It's all done for the most part independently and that's a big part of punk rock.

Mayhem: Definitely. Speaking of independent, the new album just released, "Exitos Al Carbon," you hooked up with the label Grit!, how did that come about?

Frank: We knew Jay from Grit! way back from the first time we signed with Epitaph. Jay, who at one time was the drummer for Bad Religion back in the day, was responsible for helping Brett Gurewitz start Epitaph Europe. He branched out and started his own label called Grit!. Jay has always been infatuated with the Latin culture and the language and ever since he had started his label he had been asking us to do something with him. We weren't really interested in the idea at the beginning. Once we released the Spanish version of "Firme" and saw how well it did pretty much by word of mouth we thought, "Hey imagine what we could do if we released a Spanish record on a label that focuses a little more or a lot more on the Latin market." So we formed a licensing deal, took all the songs that we thought would work on that release, recorded the two new bonus tracks and slapped it together. From what I hear it's doing pretty good. A lot of it has been heard before, but a lot of other people haven't heard it yet. I think it's pretty cool that there is an Anglo guy or a guy who isn't Latino, Mexican or anything and is weighing into that type of music, he's living la vida loca you know what I mean? (Laughter)

Mayhem: (laughter) I guess you could call "Exitos Al Carbon" is basically a greatest hit CD in Spanish.

Frank: Yeah, but not necessarily a best of but more of like a compilation. We didn't put all our Spanish songs on there we just picked and chose cuts. Jay basically selected the songs he wanted on the comp.

Mayhem: You mentioned the two new cuts you have on this release, both old school Mexican standards.

Frank: Traditional.

Mayhem: Yes, very traditional! What possessed you to cover "Rancho Grande" and "Cielito Lindo"?

Frank: Well Falling Sickness gave us the idea to cover "Rancho Grande" a long time ago. We've been friends with those guys for a long time, those guys are like Voodoo Jr. in a way. (Laughter) Some of those guys are younger than the guys in Voodoo, but we've known them since the beginning. They gave us the idea to cover that song years ago, we'd kind of kept that idea in the back of our minds and we just had the opportunity to do it finally. As far as

"Cielito Lindo" goes, that's just a song that Eddie our guitarist thought we should have covered a long time ago. We thought, "Hey let's just have a little bit of fun between albums or between tours and we'll knock these songs out Voodoo style!" That's exactly what we did, just a chance to get back in the studio for a couple of days and have a little fun!

Mayhem: I know when I first heard those two covers I was just completely floored! I was laughing so hard, I couldn't believe you guys had covered those tunes! I actually played those two tracks for my Grandmother, she is 87 and she speaks nothing but Spanish, she absolutely loved them! (Laughter)

Frank: (laughter) That's great man! That's something that we've noticed that a lot of people (Latin/Mexican heritage) like it. I myself live in an area that's pretty mixed. My neighborhood has a large Mexican population and a lot of people walk back and forth to the laundry mat down the street from my house. One day we were having a pool party, blaring music, playing those songs and a lot of people were walking by groovin' to it! I thought that was pretty cool, very funny! That's Voodoo! (laughter)

Mayhem: (laughter) Speaking of the whole Latin music scene right now. With a lot of solo artists and a few bands in the scene gaining recognition among the mainstream markets, do you think a lot of the rock en espanol bands, punk bands, are getting buried even with all this Latin hype going on right now?

Frank: Definitely. I don't consider Ricky Martin or Jennifer Lopez like Latin rock or anything.

Mayhem: Definitely not!

Frank: They are a product that got put together by a major label. The whole Latin rock en espanol explosion was something made up by somebody sitting behind a desk in a suit and I think that a lot of the real bands that have been doing it for a long time haven't really received any justice or any notoriety yet. Carlos Santana is definitely responsible for helping out a lot of bands. He constantly takes bands out on the road, like the band Ozomatli that is a great up and coming band. There are a lot of bands that are still doing it like in the underground level. There are a few bands like Mana and stuff like that are really popular in Mexico and there just happens to be a huge population of Mexicans here in the States so they do just as well here as they do in Mexico. I definitely think this is all just a fad if you ask me. I don't think society is ready to accept Latin artists. I don't know if that's a wrong thing for me to say, I am Latino too and I have been doing this a long time. Not that VGS is shooting for commercial success or anything like that on a Latin level but I just know that there are a lot of bands out there that have been working for a long time that have yet to receive any commercial success and they probably never will. Hopefully I am wrong and it does explode and become a cool thing! There are a lot of talented bands out there, you know, that we've come across. We went to Mexico for five days and I came home with literally a box full, at least two hundred demo tapes and CDs, just being there five days!

Mayhem: Wow!

Frank: That is how much talent is out there and a lot of it is undiscovered because of the economy, there is never a chance for them to be seen or heard.

Mayhem: What are some of the bands right now in the Latino music scene that are catching your attention?

Frank: There's a band out there that we toured with called Maldita Vecindad. Maldita Vecindad, I'm sure you know, has been around a long time and those guys have got their foundation pretty much built. It was awesome to get to play with those guys in Mexico City, which was a really cool thing. We actually toured with this other band called Septicore who are on a major label out there (Mexico), I want to say Columbia Records, and they are very cool! They are kind of like a Voodoo Glow Skulls type of band but they are from Mexico and they have a lot more of that vibe, you know? It's really aggressive music, I like the style of music that they were doing. That band is supposedly coming over to the States to start recording soon, they are a really cool band to look out for. Like I said, I met so many people out there and I had so many demo tapes given to me that it's hard to listen to them all but once in a while I'll pop one in and listen to it randomly. The quality often times is really crappy but the idea is all there. When you hear music from different countries and it's not commercially driven, it's got more heart and soul into it you know? I seem to appreciate it a lot more and a lot of this stuff is that way.

Mayhem: "Exitos Al Carbon" just came out, "Band Geek Mafia" came out a while back, is VGS working on a new full length follow up to your last Epitaph release?

Frank: Yeah, we are taking about two years in between these next two albums because we feel we always rush it. Not that we necessarily rush it, but we've been pretty consistent putting out a record every year. This time around we want to take a little bit longer to breathe, be home, be able to write better music and have a little more room to work in. We haven't really stopped touring since we signed to Epitaph. We take a couple of months off here and there but the rest of the year we are touring. Between all the places we've been fortunate enough to go to, we stay busy all year round. This time we just want to think it out a little bit more. We've already got twenty new songs that are potential cuts for a new album but we are still writing and we have no desire to go into the studio anytime soon to record. We are going to record this next album with Bret Gurewitz who owns Epitaph and has produced some great records. He is going to take a different approach and try to do it a little bit more organically, try to use our resources a little bit better, try not to spend as much money and try to make to where we feel absolutely comfortable with every single song. We just want to have a good time with it, as opposed to just putting something out or coming up with songs because you have to. I think it is going to be worthwhile for our fans to wait, I think it's going to be a damn good record.

Mayhem: Is there any particular change in sound you are thinking about? Maybe something new you want to try or is it going to be pretty much straightforward Voodoo Glow Skulls?

VOODOO GLOW SKULLS
VOODOO GLOW SKULLS
VOODOO GLOW SKULLS
VOODOO GLOW SKULLS



THE WORKIN' STIFFS

By Larry Lucifer Hernandez

Probably the hardest working Streetpunk band in America, hence the name the Workin' Stiffs, schedules often do not mesh. After conversing with Mike, the Stiffs guitar player, on the phone trying to haggle a day for a live and/or phone interview with all the guys, we decided (due to the conflicting schedules of both band and reporter) to do a "one on one" with Mike himself. So now might be the time to grab a cold one and dust off those reading specs and get the inside scoop on Northern California's own prodigal sons, The Workin' Stiffs.

Larry: Who's who in the Workin' Stiffs? Name, Rank (instrument) & serial number (age)?

Mike: Dave on vocals, Kevin on bass, Mike on guitar, and as of right now Mark standing in on drums. I don't really know any of their ages, but I'm 27 going on 50.

L: How long have you guys been together?

M: The original lineup of the Stiffs came together in the summer of 95', but bass players came and went over the years. Now our drummer Eric is recovering from a series of strokes he had back in February, so at least tentatively me and Dave are the only original members in the current lineup.

L: Your bio states that you originally all came from Southern California, played in different bands and eventually all met up north (bay area) to start up the Workin' Stiffs. Tell us what bands you were previously in and what brought you up to the bay area.

M: This question mostly pertains to the original members of the band -Dave, Mundo, Eric, and me (Mike). In the late 80's, early 90's, all of us lived down south in the Santa Barbara area and played in different bands that usually ended up on the same bills. Dave was in a punk/hardcore band called Agent 94, I played for a brief time in a band called Latch Key Kids, Eric played in a hardcore band called Rugburn and Mundo mostly came to all of our shows and got drunk. We all migrated to the bay area in the mid 90's for various reasons, mostly because there is a better music scene and for a change in scenery.

L: How and under what circumstances did you guys first decide to put together the Workin' Stiffs?

M: Back in 94' Dave and I started to talk about starting up a new band based around the old school sounds of GBH, Black Flag, The Business and other American and British influences. We rounded up Mundo and Eric who by now all lived in the area and

The Workin' Stiffs were born! At least that's how I think it happened.

L: As far as influences go, you guys definitely have a Brit-Oi! influence going on, yet I hear some definite American influences as well. Why don't you share some of your influences with us?

M: Our influences are pretty wide spread, and have broadened as old members have left and new members have joined. As far as British bands go, GBH, Chaos UK, The Business, Sham 69 and Motorhead have influenced our music. While American influences include The Weirdos, Black Flag, The Radicts and too many more to name. Between the four of us we all have been influenced in one way or another by old rock n' roll like Eddie Cochran, Gene Vincent etc, and all sorts of old Blues and Reggae.

L: Has there been any non-musical influences/inspiration to The Workin' Stiffs sound/ideology?

M: Hmm, that's a tough one. I guess I would say lyrically, we write mostly about real life experiences that we have faced and some of the struggles that come with living in one of the most expensive cities in the world on a working class wage. Dave writes all the lyrics and is definitely one for going through life with his eyes wide open so he is quite good at turning what he sees into an honest song that hopefully people can relate to.

L: Is there a political agenda to your stuff, either overt or underly-

ing?

M: We never set out to be a political punk band, but there are some songs we've written that can be considered somewhat political. "Three Ring City" is a song concerning San Francisco politics and making light of where our taxes go. While most of the people I know in San Francisco work their ass off, we watch the evening news and see our mayor corking another bottle of wine (bought with our tax money) and entertaining some guests no one gives a shit about. This phenomenon obviously is not particular to the bay

him strong.

M: He has made a lot of improvement in the past months and is now walking pretty good and slowly regaining his speech. He's still doing plenty of physical therapy and speech therapy, but he is well on his way to recovery. Our friends and companions in the punk community have really risen to the occasion to help Eric in a variety of ways. A few months back, TKO Records and First Round Promotions held a benefit show in San Francisco to help with the growing medical bills Eric and his family were facing. Among those to play that night were The Dropkick Murphys, Reducers SF, The Randumbs,

and Suburban

Threat. The

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All of these bands know Eric and The Workin' Stiffs personally, and it was great to see them step up and help where help was needed. It was a good reminder that there still is such thing as unity in the punk community.

area but is most likely happening in your city too. So on the whole, we don't consider ourselves a political band, but more a band that occasionally looks to expose some sort of injustice that more than likely involves some sort of politics.

L: According to your discography, you guys have a ton of releases and comp cuts available on a handful of labels, how is it that you guys landed on TKO?

M: We had just released our first LP, "Dog Tired", on East Bay Menace Records out of Oakland when we met Mark who was just starting TKO. He put out a picture disc 7" for us and we liked the way TKO worked and the direction it was going. By the time we were ready to do our next full-length, "Liquid Courage", TKO had grown to be a strong competitive label who was putting out records from most of the bands we play with around San Francisco. It just seemed like a logical move at the time, and when they made us an offer we accepted.

L: "Through Thick and Thin" is a brilliant streetpunk CD EP. Why didn't you guys go with a full-length as opposed to the EP?

M: We had originally intended "Through Thick and Thin" to be released on vinyl as a 10", but a lot happened during the recording of this release and we had to make some changes. While rehearsing at our practice studio, our drummer Eric suffered the first of two strokes, which paralyzed the right side of his body and left him without the ability to speak. This occurred about half way through the recording for the CD so the project was put on hold indefinitely. Several months later our friend Mark (ex- Screw 32, Samiam) stepped in and helped finish the original songs for the CD. We decided to release it as is and call it "Through Thick and Thin" as a tribute to our lifetime friend and drummer Eric, who has played a vital role in The Workin' Stiffs from the start.

L: Your previous drummer (and lifetime member) Eric Bird, how is he doing right now? I know the punk community stands behind

of these bands know Eric and The Workin' Stiffs personally, and it was great to see them step up and help where help was needed. It was a good reminder that there still is such thing as unity in the punk community. Eric still has a lot of recovering to do, but he knows his friends are behind him and he is improving more everyday.

L: Can you share with our readers any bizarre incidents that have happened at a Workin' Stiffs show?

M: Well, nothing too bizarre really. Just four guys trying to stay sober enough to not fall off the stage. Dave used to blow fire at the crowd using 151 and I think we may have shortened a few Mohawks over the years. An East Coast tour several years ago with us, The Randumbs and The Dropkick Murphys resulted in many of the Dropkicks amps blown out, and another band member (who shall remain nameless) accidentally crashing the Dropkicks van in the Boston airport on our way back to California. We all laugh about it now, but, well, actually I remember laughing about it then too.

L: What does the future hold for the Workin' Stiffs?

New album in the works, touring?

M: Well things are still sort of up in the air for right now. We're still waiting to see if Eric will be able and interested in coming back to the band when he is fully recovered. Mark is standing in but is also committed in another band. Basically, The Workin' Stiffs are a big question mark right now, but don't count us out, we may have yet another trick up our sleeves.

L: Any closing statements?

M: We would just like to thank all the people who have helped us out this year with benefit shows for Eric, and the kids who have come out to the shows and supported us for years, and those who have made The Workin' Stiffs worthwhile.

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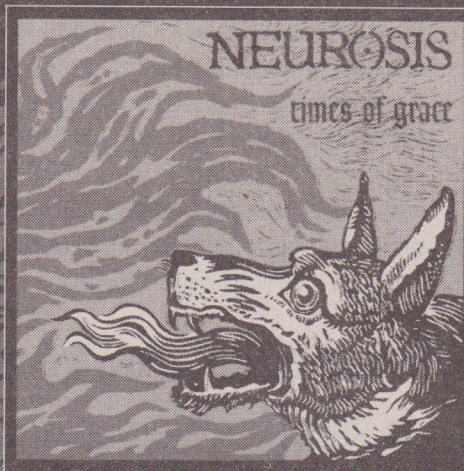
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DANCE HALL CRASHERS

DANCE HALL CRASHERS INTERVIEW
BY LIZ ORTEGA

Sitting in for Mr. James Mayhem, I talked with Elyse Rogers of the Dance Hall Crashers. We had a blast chatting in an old, dingy dressing room at the Palace in Hollywood. DHC have been around for quite some time now, and they have progressed immensely. Album after album, they have captured their fans with their powerful vocals and their upbeat tempo. Check out their current release "PURR" on Pink and Black Records.

Dance Hall Crashers are Mikey Bass; Jason Guitar; Gavin Drums; Karina and Elyse Vocals.

LIZ: Give me a bit of DHC's background.

ELYSE: Matt and Tim of Operation Ivy started the Dance Hall Crashers as a side project in 1989. They left really soon, before they did any shows or records, and they went off to do Rancid. So, it was just a bunch of musicians from Berkeley, and that's how we started.

L: As it states CLEARLY on the web site—what was it like working with Tim and Matt of Op Ivy?

E: We didn't really because they were in the band for a few months. So, as far as Dance Hall Crashers, what we are now, it's never been a part of Tim and Matt. We're good friends of Tim and Matt and I adore them, they're fantastic musicians. But they started the band and left right away.

L: During the original formation of DHC, what prompted the short break up?

E: We just weren't having fun. We had recorded a record and it was taking forever to come out, we were a young band. It was probably the hardest time for a band to be around, I think. When you're just starting and no one gives a fuck, it's not fun to practice. So, we broke up, but there wasn't like a big fight or anything. We just weren't having fun, so we stopped. The next year and a half, after we had broken up, our record came out, and on the back of the record there was like this little P.O. Box address, we got so much mail. So, we decided to do one more show because a lot of our mail was from people that were like "Oh, we've never seen you or heard of you until we got your record and now it's too late" and blah blah. So, we decided to do one show in San

Francisco at Slims, and it was so overwhelming and so much fun. So, we decided to do a show in L.A.

L: So, how did you guys get hooked up with Moon Records?

E: We were doing a show with the Toasters. We were like the first band, other than the Toasters and the N.Y. Citizens that they had signed. We did a show with them like in 1989, must have been, in California. Rob [Moon] really liked the band and wanted to do our record.

L: Have female vocalists always fronted DHC?

E: Yeah, I came in a few months after the band started. There were so many line up changes in the first six months! I think originally it was two guys, Andrew and Leland. Then, I think Ingrid replaced Leland and I came in and replaced Andrew and Karina came in and replaced Ingrid. After that, since like December of '89, it's been Karina and me.

L: Until the release of your album, LockJaw, it seemed as though the band enjoyed a very strong fan base. What was it like to begin to gain mainstream support from the success of your albums?

E: It was great! I mean we'd like everybody to buy our records. We're not 'scene' oriented. We like hearing our songs on the radio and we like different people at our shows. So, it was really nice.

L: How did you end up on your new current label, Pink and Black?

E: We left MCA in November and Mike at Fat Wreck Chords wanted to do a new label that would be distributed by Fat for just female fronted bands. They've wanted to do this for about a year and a half, but they just didn't really like any of the bands that were getting sent to them. So, we decided to debut their label.

L: So, who else is on this label?

E: Right now, it's just Dance Hall Crashers. We're the only band on the label.

* LAUGHTER *

L: Are they looking at other female bands?

E: Yeah, they're looking, you know. Fat Wreck Chords are really picky! They have been looking for a year and a half, but they just haven't signed anybody. So, it's an open issue. We don't want to be the only band on the label!

*LAUGHTER *

photos
by Jimbo

L: Tell me a bit about your current album, *Purr*.

E: It's our favorite album so far. One of things we were trying to do with this record was to capture more of our live sound. We really like all of our records, but one thing we found is that once we go from a live show to a studio, it doesn't come out as energetic or as live as we would like for it to. So, with this record, besides doing a bunch of cool tech stuff to make it sound more live, we did it a lot faster. We recorded everything in two weeks, which usually takes four or five weeks for us to do. We just did it a lot quicker, took a lot more 'first takes,' and put a lot more energy (in it).

L: How would you compare your current release with your previous albums? Is there any type of similarity, as far as sound goes?

E: I think it's really easy to tell. No matter how much different we try to make it, it's always a bit the same. But we try to make every record a lot different and stand apart, which I think we've done in the

Specials, Beatles, The Police, Blondie, you know, a lot of English stuff.

L: What is "Beverly Kills," the first track off your album, about?

E: Our lovely city of Hollywood! It's a song about L.A. I've lived here for five years and I love it, but I find it really depressing. I sort of know what to not look at now, but what I think is really depressing about L.A. is that people move to L.A. with all these hopes and dreams of becoming actresses, models, or musicians and they're really excited.

L: Then they get out of L.A.

La Land and face reality!

E: It's super fuckin' harsh!

L: Where are you originally from?

E: I was born in Germany, raised in Anaheim, moved to Berkeley to go to college, then I moved back to Hollywood.

L: What gives you the motivation or drive to put so much energy into your shows?

E: The fans!

L: I have seen you guys like twice and I'm telling you,

E: Hepcat, No Use for a Name, Dance Hall Crashers, and Halo Friendlies.

L: How long are you touring?

E: The tour is five and a half weeks long. We're hitting Seattle, San Francisco, L.A., San Diego, Phoenix, Vegas, Denver, Chicago, Cincinnati, Detroit, Toronto, Boston, New York, Philadelphia, and Miami.

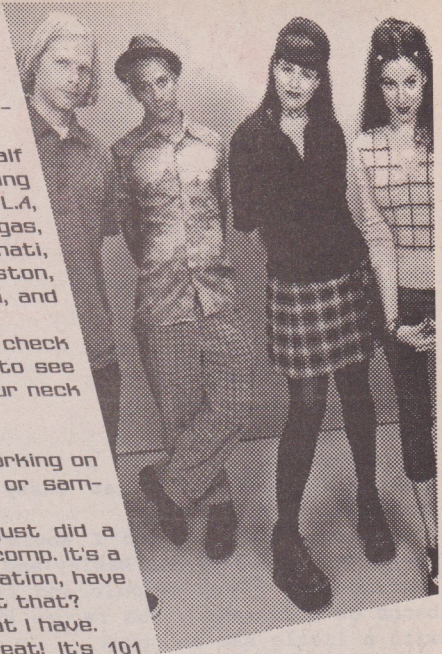
L: In other words, check out their web site to see if they will be in your neck of the woods!

L: Are you guys working on any compilations or samplers?

E: Actually, we just did a 30-second song comp. It's a 101-band compilation, have you heard about that?

L: Can't say that I have.

E: Well, it's great! It's 101 bands, like every possible punk band you've ever thought of, like Offspring, Green Day, Blink, Descendents, and every punk band you could list. Mike [Fat Wreck Chords] got all of us to do a 30-second song, so it's 101 thirty-second songs from every punk band that you've probably ever heard of. We



WHAT I THINK IS REALLY DEPRESSING ABOUT L.A. IS THAT PEOPLE MOVE TO L.A. WITH ALL THESE HOPES AND DREAMS OF BECOMING ACTRESSES, MODELS, OR MUSICIANS AND THEY'RE REALLY EXCITED.



past. Our old records are traditional ska, Lock Jaw had more of a punk influence, and on Honey I'm Homely, we kind of took a left turn and started doing more rockabilly, 60's style stuff. And on this one, we kind of went away from that to harder guitar stuff. It's kind of where we're at every couple of years.

L: That's good. Try to move your sound around and touch on different forms of music. I hear ya.

E: Yeah, we don't want to be bored making the same record.

L: What inspires your songwriting, lyrically and musically?

E: Lyrically, whatever is going on with our lives. Musically, our influences are the Clash, Op Ivy,

the crowds go nuts! It's awesome!

E: That's where all the energy comes from. It's all the kids.

L: What has been the best experience while touring? What has been the craziest?

E: Wow, that's like a ten-minute question! We have the most fun in Hawaii and Japan. As far as craziest, god! There have been so many fucked up things that have happened that you can't remember when someone asks you.

L: Or you choose not to remember them!

E: Exactly!

L: What would you be doing if you weren't in a band?

E: Managing bands, same thing I do now.

L: Oh really? Who do you manage?

wrote a song called 'Triple Track.'

L: What advice would you give to any band out there that is struggling to make it in this business? Any words of inspiration you could pass down?

E: You just have to work really hard and write a lot of songs and practice. Just go out and keep playing! Make sure you're having fun and that you don't do anything that you will regret later.

L: Right on! That pretty much wraps it up for me. It was really nice meeting with you and thank you for your time!

E: Oh, sure thing! Thank you.

Check out DHC's website: www.dancehallcrashers.com

Slightly Stoopid

Interview by Heath • Photos by Jesse Aguilar

Slightly Stoopid is:

Miles: Guitar, Vocals

Kyle: Bass, Vocals

Adam: Drums

Eric: Keyboard

Interview done: 6-2-99 at Casey's in Orange.

To describe their music I would say they are a breed of Bob Marley and The Descendents. Very melodic and tight batch of musicians. Fun reggae style with a little ska and punk.

So How long have you guys been playing music together?

Miles: About 5 1/2" years, since I was 16.

Adam: Yea since we were sophomores in High School.

How did you get together playing music?

Miles: I have been friends with Kyle (Bassist) since I was 2 years old. I met Adam (drummer) in Junior high school. Me and Kyle always said we were going to play together. We didn't even really know how to play instruments and we said we were going to have a band together. We wanted a band like Motley Crue, you know the crazy shit. Adam wasn't even the first drummer, we had a different guy playing drums but he couldn't hang.

So how old are you guys?

Miles is 22

Kyle is 21

Adam is 22

Eric is 21

Miles: Eric is the woman killer right here. He's the silent but deadly one. He slaps em up like there's no tomorrow.

How did you get be involved with Skunk records?

Miles: Well I met Brad (From Sublime) when we were playing down in Ocean Beach, and we hung out together, played some music together. He came over my house and we did some 4-Track recording together. He asked us to play up in Long Beach and after that show back in 96 he said lets make an album. From there, that's pretty much how it started.

Did you and Brad ever write any songs Together?

Miles: No not really, he wrote some music behind what I played. On our first album he played the bass line and tambourines on a secret song at the end of that record.

If you could smoke pot anywhere in the world right now, where would it be and why?

Miles: Right out back in our van.

Right now that's the coolest place to be. No really, If I could

right now it would be in a room where it would never go away, the irieness would never go away.

Adam: It would be in a big plastic bubble so I could be around it all the time everywhere I go.

Smoke as much bud as
you can.
He smokes pot and hangs
out with his girlfriend.
Make sure you get that down OK. Smokes pot
and hangs with his chick all the time
I play a little softball
But only smoke the chronic.

With Star Wars references in some of your songs like "Jedi", what did you think of the New movie?

Miles: Oh man it was great, I already saw it 3 times.

Adam: I saw it late and I thought I was gonna fall asleep but the movie kept me awake the hole time.

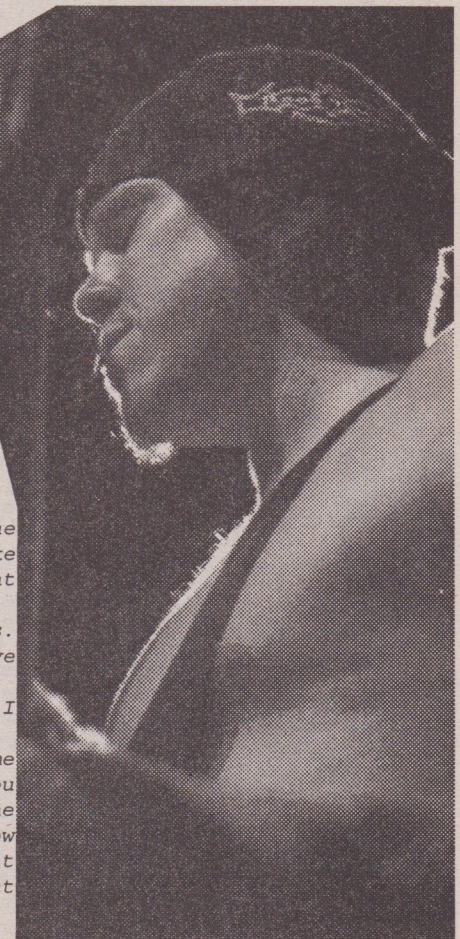
If there was one thing you didn't like about the movie what was it?

Miles: Jar Jar Binks.

Adam: Oh man I love that guy.

Miles: What?? I hated that guy.

Adam: Man he came from the water you know he's for the kids, but you know the only thing that was fucked up about him was his voice.



Miles: Yea his voice bothered the shit out of me.
Adam: You know he is from an underwater secret world.
Man I love the water and the ocean and that guy lives there.
Miles: They had a black guy do the movement for Jar Jar and he was sayin Mesa, and Yousa. It was kind of lame. You know how they had the Japanese kind of talking in the movie?,, I heard that Lucas was silently discriminating against Japanese people in the movie. You know there were no Japanese people in the movie but they spoke like they were Japanese.

So how is Ocean Beach these days?

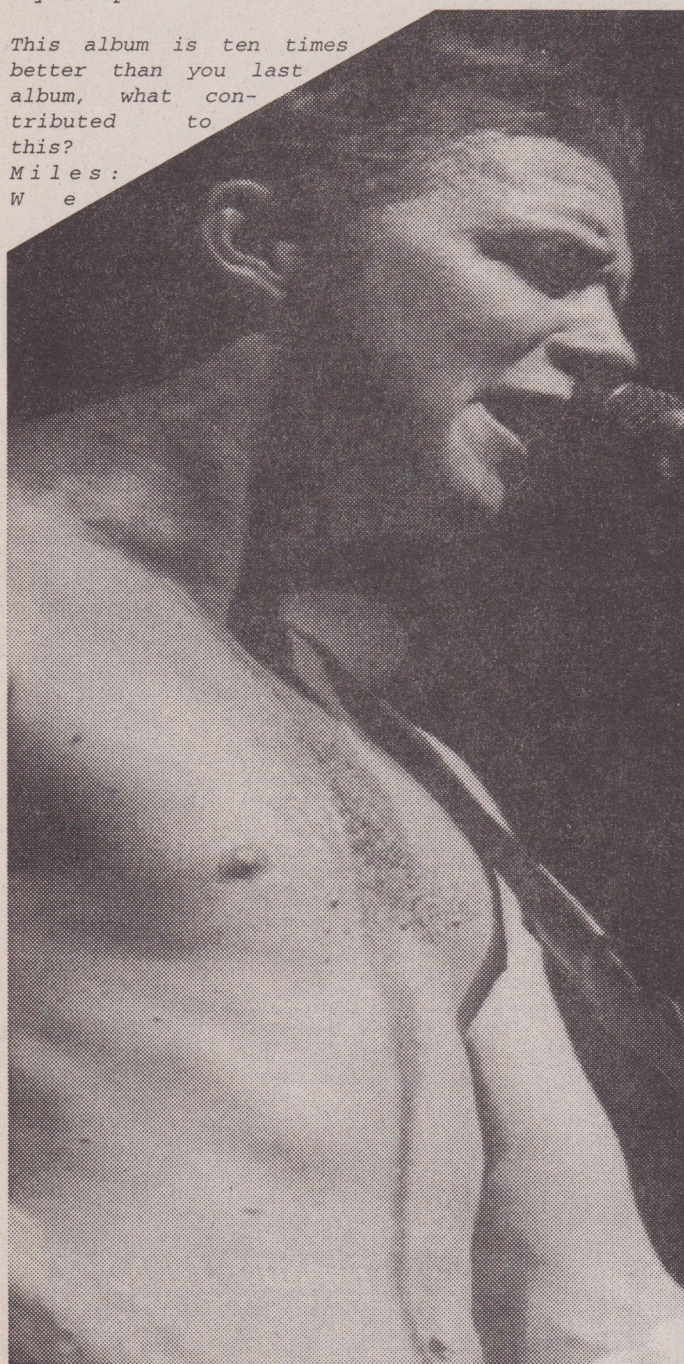
Miles: It's killer man, we live right by the beach like 3 blocks from each other.

How long has your newest record "The Longest Barrel Ride" been out?

Miles: About a year, It's been doing great for us. People are starting to buy it up.

This album is ten times better than you last album, what contributed to this?

Miles:
W e



grew up you know. We matured. When we made the first album we were 17 years old. We were kids. We wanted to diversitfy ourselves on this album. You can play only punk rock music for so long. We have so much material right now we are going to release a new album next year. To us this album the "Longest Barrel Ride" is old. Were going to spend a few months in the studio "Total Access" and have a new album out April of next year.

What did Z-man do on your newest record? (Z-Man is the guy that is in all the sublime videos. He's the main guy in the Date rape video)

Miles: He sang back up on "running away"

You guys were supposed to go on tour with the Kottonmouth Kings, what happened?

Miles: They low balled us. We were supposed to be a support act and they added two more bands so we were going to be playing at 8pm in front of nobody. It wasn't going to be worth it for us so we said screw it.

If you could play with any band in the world dead or living who would it be?

Adam: Jimi Hendrix man that guy rules.

Miles: I would have to play with Bob Marley.

Eric: Uhhhhh Mozart

Heath: I think he mumbled John Tesh under his breath I don't know. The keyboard player was pretty quiet.

What do you guys do for fun other than music?

Adam: Surf and smoke a lot of Buds.

What about Kyle?

Miles and Adam in Unison: He smokes pot and hangs out with his girlfriend. Make sure you get that down OK. Smokes pot and hangs with his chick all the time.

Miles: I play a little softball and smoke the green. I don't surf much that's adam's thing.

If you could tell someone one thing to get them to buy your album, what would it be?

Adam: 20 songs for ten bucks. You don't get much of that nowadays.

Miles: It's the longest album you can get for your money. You get your moneys worth. An hour or so of good reggae, ska, punk rock music.

What is your goal in the next two years?

Miles: We want to get bigger you know just like every other band out there. We want to get on bigger shows. We want to get on some national tours. We do a lot of good shows now, but we want even bigger shows.

You are going to be playing a big skunk records show in Mexico, what is that all about?

Miles: It's called Mex-Fest. 18th -20th of June. All the skunk records bands play the 3 day festival. Bands like Long Beach Dub All Stars, Ziggens, Das Clown you know all the crew.

If you could play any show any where, where would it be and why?

Miles: Red Rock Stadium in Colorado. It's a natural amphitheater. It has rocks all round the place and has like the best natural sound. It has the best natural acoustics in the US.

Adam: Metallica played there. I have a reggae on the rock Cd from 1982 and it was recorded live there and it sounds great. That is where we want to play.

Any last words for the people out there?

Miles: Smoke as much bud as you can.

Adam finishing his sentence: Without getting caught.

Miles: But only smoke the chronic.

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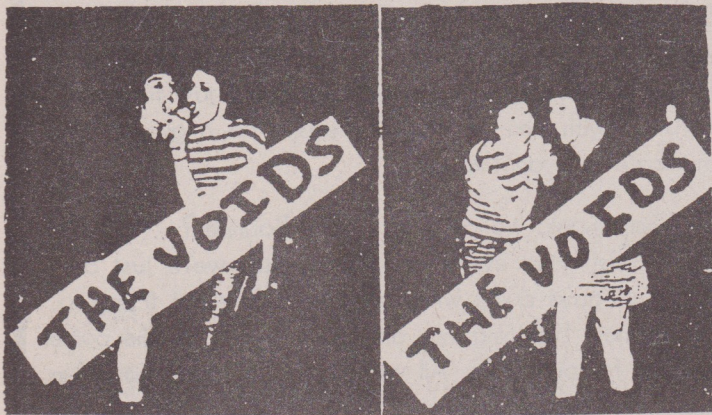
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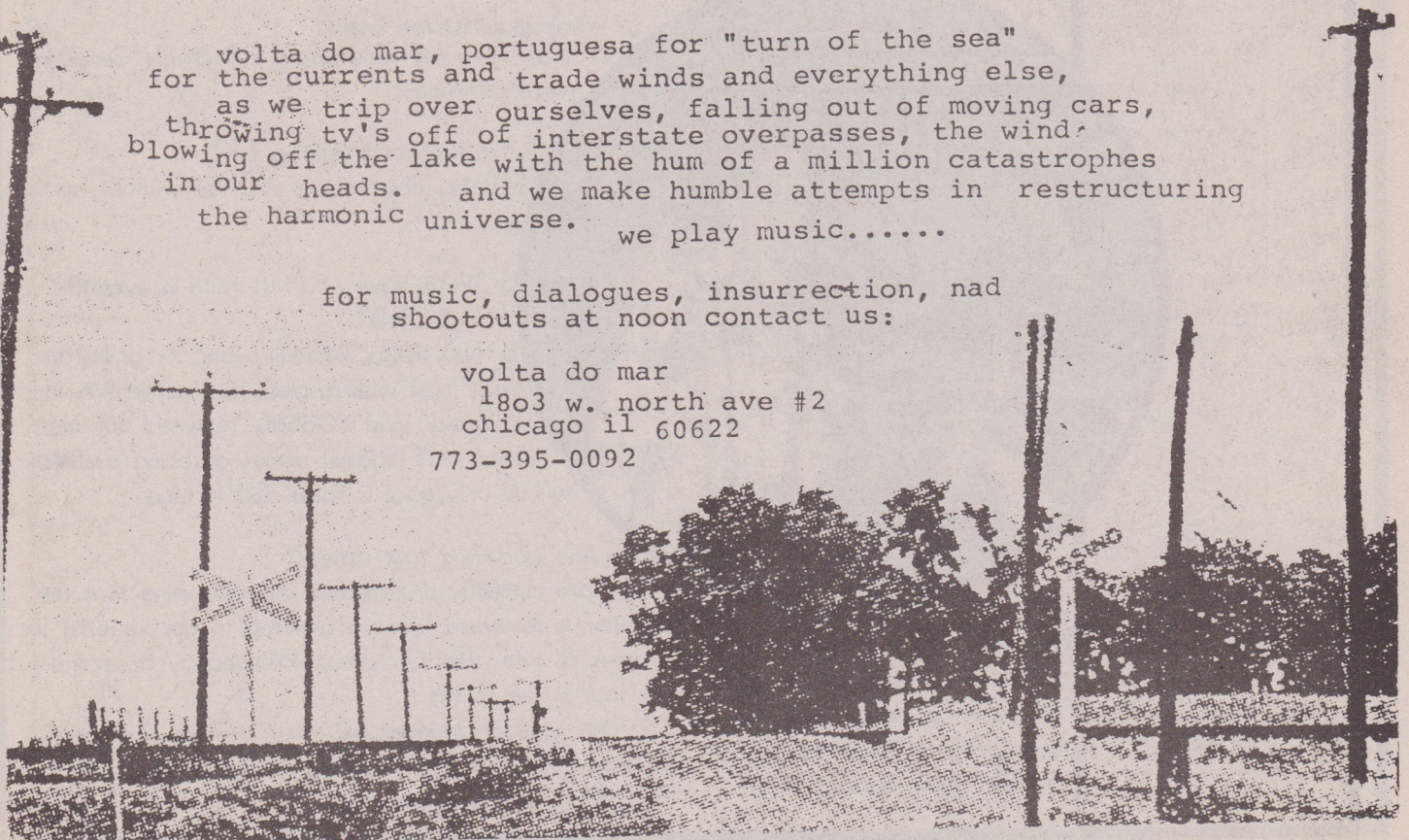


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bounder

INTERVIEW

Skratch: What is Bounder all about?

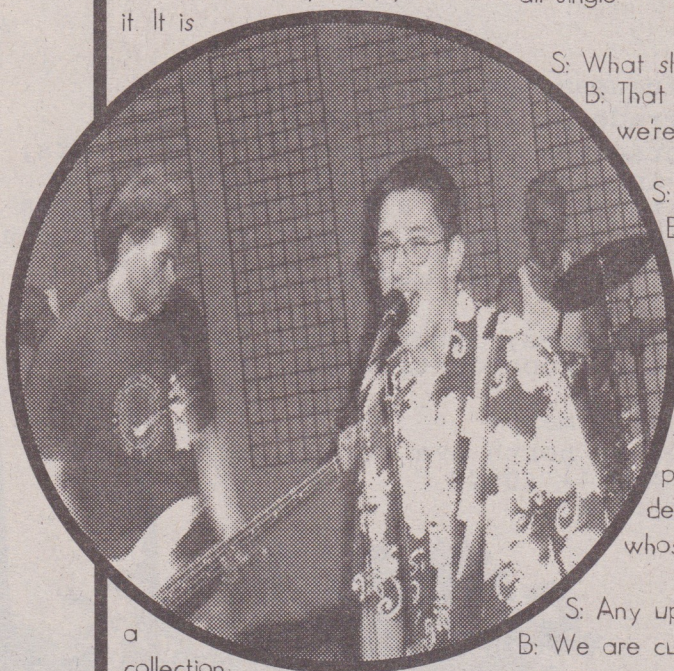
Bounder: We are all about getting together with our friends (audience and fellow band members alike) and playing the music that we love and grew up on, for anyone that will listen.

S: What's there to do in your hometown, Kalamazoo, MI?

B: We skateboard, go to the occasional show, and sit on the front porch with our friends, some forties, and talk about life and love.

S: Tell me about the new album, 'All Out'.

B: We're all very happy with it. It is



a collection of what we consider our best high-energy, catchy, rockin' songs. In all honesty, we consider it to be as good as any of the bigger bands we get

compared to

S: How's your label, Negative Progression Records, tolerating ya?

B: Pretty well, considering that we're all a bunch of stuck-up assholes. Seriously, all things considered, Seth (of NPR) does everything he can for a label of their size. Most of all, he shows us that he believes in our abilities, which means a lot when you've just played to three people at 1 a.m. in some bar, 2,000 miles away from home.

S: What's the song, 'If I Were Gay', all about?

B: Basically, men and women's minds operate differently. And sometimes, when a guy just can't figure a girl out, he thinks love might be easier if he could just have relationships with men, because it's easier for a guy to communicate with another guy.

S: What should we all know about Bounder?

B: We just want everyone to know that we're just a group of guys doing what we love. We're not trying to be the next big thing, nor are we trying to be the poster children for punk rock. All we're trying to do is have fun and maybe experience some things that our parents didn't, which we've accomplished so far. Oh yeah, and we're all single.

S: What shouldn't we know?

B: That we're not very smart, collectively. Seriously, we're all morons.

S: What's worth fighting for?

B: Being able to live your life without apology.

S: What have you lost faith in over the past decade?

B: Two things, humanity, and its ability to treat itself with respect and admiration, and punk rock, and its ability to weed out and defend itself against money-grubbing assholes whose only goal is fame and fortune.

S: Any upcoming tour dates?

B: We are currently drummerless, but assuming that the situation is remedied, we are planning to go out east for a week or two after Christmas, followed by a second full US tour in the spring.

You can contact Bounder at:

Bounder, P.O. Box 19161, Kalamazoo, MI 49019, or BOUNDER1@hotmail.com

TOMBSTONE
BULLETS
INTERVIEW
BY LIZ ORTEGA

Recently, I had the opportunity to chat with Chris Stone and Ogre of the rock 'n roll outfit, Tombstone Bullets. Hailing from the lonely streets of Redondo Beach, CA,

these fellers have been playing hard rock 'n roll for nearly two years. Made up of former members of the Swamp Zombies, Johnny Crash and the Tiki Tones, the Tombstone Bullets have united to bring an entirely different sound that will surely have you rockin' hard! Frontman, Chris Stone, hits you hard with his lusty vocals and dynamic guitar work. Ogre pounds on the bass with solid energy and excellent timing. Lead guitarist, J.J. Bolt captivates all with his amazing ability to play the guitar with so much professionalism and rawness. And last, but not least, Smilin' Dave backs up the fellas with his steady rhythm and hard beats! These guys are definitely happening and they are sure to ROCK wherever they play. Enjoy!

TOMBSTONE

BULLETS are:

Chris Stone
Vocals/Guitar, J.J. Bolt
Vocals/Lead Guitar,
Dave Vocals/drums,
Ogre Vocals/Bass

LIZ: When did the band originate?

Chris: Christmas of '97. A couple of friends and I started a band just to play blues songs and mess around. It started out as a 'free-for-all' fun thing. It wasn't serious at all. It was just to get together and play around.

LIZ: Describe your sound. Do you compare yourselves to any other bands?

Ogre: I don't think you can truly describe our sound. We take a mass of influences

from each member. Everybody has a different background. It's kind of merged together to create Tombstone Bullets. I don't think you can say

LIZ: So, no 'real' jobs?

>>>>> COMPLETE SILENCE<<<<<

Chris: I'm a musician!

LIZ: Ogre, you run this rehearsal studio. Isn't that a job?

before. It used to be where you'd go to a show and if you slammed, at least you had the mutual respect of slamming. There was nobody out to kill you because you were in the pit

everything to us.

Ogre: You kind of have to motivate yourself. It's hard drawing out people to shows in L.A. It's the toughest sell audience there is. I think to stay motivated, you see so many bands that are featured like in the

tombstone bullets

'Oh, they sound like the Black Crowes or Guns 'n Roses' or 'they sound punk rock or they're heavy metal' It's just a sound. It's a heavy sound and I think it's a very good rock 'n roll sound. But I don't think we have a specific sound.

LIZ: Are you all the original members?

Ogre: Chris is the only original member and it evolved from him replacing people as it came along. He found me from coming to the rehearsal studio and then I brought in another guitar player and it just kind of evolved into the current lineup. We've all been in different bands.

Chris: Dave was in the Swamp Zombies. I was in local South Bay punk bands. J.J. was in Johnny Crash. That's about it.

LIZ: What was the motive behind the name Tombstone Bullets?

Chris: It comes from a Howlin' Wolf song called "I'm ready". It's part of the lyrics and I thought it was a cool name. It was either that or Dirt Nap.

Ogre: (Laughter) I wouldn't have been in the band if it were called Dirt Nap! Chris: Well, like you're dead, you know? Pushin' up daisies, Dirt Nap?

LIZ: What do you guys do aside from being musicians?

Ogre: We golf!

Chris: Yeah, can you see us golfing?

Ogre: Yeah, but I mean, this isn't a real job. I sit here and listen to crappy bands play. It's great. There's only one good band in this place and that's us. I mean, there're some good bands here. But not as good as us! (Laughs) I think we are going to put a new face on the local scene. I think there's this resurgence in rock 'n roll. I think we're going to set a kind of new sound as far as being in a rock band. But still grabbing from other areas in the world of music and kind of coming across it like you can still be a great rock band and people can still go out and have a lot of fun. I think that's what's been missing in the music industry. I think that everybody's either gone 'Oh, we have to be like Korn.' I mean, I like Korn. They're a phenomenal band. They're good at what they do.

LIZ: What sets you apart from any other band?

Chris: Well, I think our sound separates us. I don't think we're a "cookie cutter" band. There are so many different influences, you've got your metal, you've got your punk rock, and you've got your country.

There's so much being thrown into it. And I think that all comes out in our music. I think we ROCK!

LIZ: What are your feelings towards violence at shows?

Ogre: I think it's worse now than it was

o r looked at them wrong because you were all unified punk rockers.

LIZ: Do you see that type of behavior at your shows?

Ogre: People get into our shows, but I don't think to the level where people are ready to kill each other. I don't think our music incites that. I'd be bummed if somebody got stabbed or killed at our show. It would be enough that I would stop the show. But if somebody got hurt or injured...

Chris: We're bummed when are mics break!

Ogre: Yeah! (Laughter) I mean, I feel bad because I've been to shows where people get crushed and there's nothing you can do. I was a roadie for ten years, so I've seen the worst.

LIZ: Where do you see yourselves 5 years from now?

Chris: ROCK!

Ogre: Conquering the world! (Laughter)

Chris: Just playing, man! I love to play. Especially Ogre and I, we have a good time. WE ROCK! I don't have like any preset 'I want to be here or I want to be doing this.' I want to tour, record and play.

LIZ: What keeps your motivation and drive going towards that record deal?

Chris: We put 120 percent into this band. I wake up thinking this band. I go to sleep thinking this band. The rest of the guys are the same way. It's

Weekly or Bam,

and they were in other bands like three months ago. Bands just don't have the perseverance to muster through all the bullshit. I think people get side tracked and don't put all the effort into it. It has to be a part of your life.

Chris: I think people give up too quick. Getting signed isn't the golden egg for us, really. That would be great, but I just want to rock! I want to play and I want to tour. But with that comes being signed. I think if you don't give it everything you've got, what are you doing this for?

LIZ: What advice would you give to those who are starting out in bands?

Ogre: Don't quit! We all know what we want out of playing music and I think if you're going to be in a band, everyone has to be on the same page.

LIZ: Well, gentlemen, it has been a pleasure talking with you both. Do you have any last words?

Chris: Support us! Support any band for that matter, Damn it! Especially us.

Ogre: Buy our record! Oh wait....

Chris: We don't have one! (Laughter)

Ogre: That's right. Come to our shows naked!

Visit the band's web site:
www.tombstonebullets.com



Voodoo Glow Skulls Fluf Driving By Braille Hot Rod Trio

9/18/99 @ Arts Jam '99 in Corona
By Dug

Fender Instrument's first annual Arts Jam got underway with a strong alternative show, before turning the stages over to surfers and jazz bands. The show, which took place next to the Fender museum in downtown Corona, was presented on two large, side-by-side outdoor stages. Tickets weren't cheap, but all proceeds went to Fender to help provide free music lessons for area youth. The first band, Driving By Braille, went on at 10 AM before a crowd of about a dozen fans, twenty cops and what seemed like hundreds of security guards. Right off the bat, the band argued with promoters about being introduced as an emo band, and then promptly launched into one of the best emo sets I've ever seen. Songs like "Blessed Are the Dreamers", "This Love That's Inside Us" and "Jaded" blared from the substantial speaker array and turned several blocks of downtown into a sound stage. The young band is from Orange County and displays a passion and songwriting ability far beyond their years. At this point, they're unsigned, but with the power they demonstrated for a nearly empty morning venue, they'll be snapped up by somebody in a hurry.

Fluf, from San Diego, played second and turned in a strong set of their most popular tunes. O, the lead singer and guitarist, sizzled on guitar with their new drummer, Dion. All around the two stages were vendor booths full of guitars, skateboards and classic hot rod gear. Unfortunately, because of the sparse morning crowds, the vendors seemed to be selling and giving away more stuff to each other than to actual ticket holders.

Riverside's own, Voodoo Glow Skulls, took the stage at noon and brought their snappy, Latin-flavored ska to a crowd of several hundred. They brought people to their feet for the classic re-working of "Charlie Brown" and played a great version of their autobiographical tune "Misunderstood". All the bands donated their time. During the sets, you could see the emotion put forth by people who really appreciated playing and giving back to their communities. Unfortunately, VGS might have overlooked the fact that everybody under ten was admitted free. There were quite a few infants and grade school kids sitting with their parents listening to Voodoo holler out "fuckin' crazy!" lyrics. At least they didn't do their famous crowd response "who do?...fuck you!" cheer. VGS finished out their set with frantic versions of "Fat Randy", "Human Pinata" and "Left For Dead". Despite some confusion at the four-letter word content of some of their songs, even the parents who'd wandered away from the very loud speaker stacks gave VGS a good ovation.

After Voodoo, a three-piece rockabilly band called The Hot Rod Trio took over on the small stage and proceeded to rip through a nice set of fast, danceable tunes. The knockout blond who plays standup bass is a ringer for Gwen Stefani, and brought lots of attention to the smaller stage. By the time the trio was done, surfer bands had begun to set up equipment on the main stage. The scheduling by Fender had relegated all the alternative acts to the morning, a surf band extravaganza for the afternoon, and jazz and blues for the evening. There's only so much excitement a person can stand in one day, and since the Main Street Brewery was directly across the street from the concert site, I skipped the surf bands.

I did speak with several of the organizers from Fender, and even though the turnout was tabbed at a max of about 2,000, they considered the show a success. Next year they are committing to a two-day show because of the expense of the professional stage set-ups and security. According to the promoter, if you thought this line-up was good, just wait 'till next year. They are dedicated to making this one of the top outdoor festivals anywhere.

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CONTAMINATION 1999

Featuring : SOILENT GREEN TODAY IS THE DAY BENUMB MORGION EXHUMED

Sept.2 @ the Che Café
By John Sweeney

The Che Cafe, the San Diego site of Relapse Records' Contamination 1999 tour, is located in the forest on the fringe of the U.C. San Diego campus. The outside of the building is decorated with mural portraits of Che Guevara, Angela Davis, Cesar Chavez and other radicals, but it has no further identification other than a large sign, which reads "PARKING LOT P106." If one

lems.

The next band up was Morgion. "We're Morgion!" vocalist/guitarist Jeremy Peto growled. "Morgion!" the crowd growled back, seemingly mesmerized. Morgion began with a slow, moody instrumental. There were no obvious breaks as each brooding song developed out of the one before it. The heavy-set vocalist's growling sounded similar to that of Michael Ironside's character Overdog in the film "Spacehunter." Although Morgion's style was distinctly metal, the audience seemed confused by the slow pacing of the darkly melodic set. Eventually, however, the pace picked up and Jeremy even whipped his huge mane of hair into a storm. Morgion's line-up has gone through some changes since they formed in 1990, but currently includes Jeremy, Dwayne Boardman (guitars), Gary Griffiths (guitars, acoustics, synth) and Rhett Davis ("battery and scriptures"). Their latest release is "Solinari" (1999, Relapse Records).

The members of Exhumed mounted the stage wearing what are apparently their signature rounds of bullets strapped around their arms and waists. The biography data on this band is so confusing and extensive, with multiple members joining and being thrown out since the formation of the group in 1991, that it's anyone's guess whom Exhumed is currently composed of. Maybe I'm in the band, who knows? From available information, it seems that Exhumed consists of vocalist/bassist Ross Sewage, guitarists Matt Harvey and Mike Beams, and drummer Col Jones. Performing with an accomplished speed metal technique, they produced a good amount of

pretty catchy rhythms, and generally delivered a lot of bang for the buck. Their latest release is "Gore Metal" (1998, Relapse Records).

The most significant aspect of Soilent Green's performance was vocalist Ben Falgoust's stage presence. In addition to his raspy, screaming vocals, he had a striking manner of gesturing emphatically. Wagging his finger or pointing sharply, he gave the impression that he was the cerebral meddler, intent on getting his message across. As a means of enhancing the intensity of the show, this was remarkably effective and entertaining. Backing him were guitarists Brian Patton and Donovan Punch, bassist Scott Williams, and drummer Tommy Buckley. Soilent Green (formed in 1988) combined a 1970's heavy metal style, emphasizing bass lines, with a 1990's metal tempo and vocals. Initially there



soilent
green

follows the scent of Mr. Natural hippie cooking and cloves, it eventually leads through the garden to the entrance around back. The tiny stage at the Che Cafe is in a room that resembles a summer camp cafeteria on talent show night. The room, full of kids enjoying a last gasp of summer vacation, remained crowded the entire evening. The mic stand was made out of a metal chain, and there was about as much light in the place as a darkened bedroom with the closet light left on.

The first band to play was Benumb, the latest release from which is "Soul of the Martyr" (1998, Relapse Records). Their micro songs were fast paced, almost punk frenetic, but with a metal guitar emphasis. Each song was invariably less than a minute long, and always stopped abruptly. At first I couldn't see Pete Ponitkoff, vocalist for the band, since it formed in 1994. The two guitarists Rob Koperski and Dave Hogarth and bassist Tim Regan were visible, however, doing a professional job of whipping their hair around like windmills, while drummer John Gotelli worked behind them. I wondered if the vocals had been taped for the event, and then I caught sight of Pete standing down in the middle of the crowd screaming. Unfortunately, the vocals were pretty much swallowed by the rest of the music - almost every band that played had microphone prob-



benumb

enthusiasm and crowd frenzy. A pit formed almost immediately. Later, an actual fight broke out briefly, but the lights were turned on and it was quickly contained. Vocalist Ross Sewage was charismatic in a bloodthirsty way and often talked to the audience. "How many of you want to go to hell?" he shouted at one point. "Yeah!" the crowd yelled back, "Me! Me! I do!" "All right," he said, "We're gonna take you there tonight!" The crowd seemed gratified to hear it. In addition to Sewage's lead vocals, another member of the band was responsible for the back up roaring. Some of their props included a plastic decapitated head and a torch, with fire breathing courtesy of Sewage. "This song goes to show that you don't have to go to Texas to have a chain saw massacre!" he shouted before the song "Limb From Limb," which became a sing-a-long. In addition to the theatrics and hair whipping, Exhumed delivered a fast paced set, occasionally produced some



exhumed

wasn't much of a pit, but before long the crowd became thoroughly frenzied. The prize for producing the highest energy level of the evening goes to Soilent Green because this is the set during which I got hurt the most. Their latest releases are "Sewn Mouth Secrets" (1998, Relapse Records) and the EP "String of Lies" (1998, Relapse Records).

The last band to perform was Today Is The Day, the Steve Austin vehicle which saw its first incarnation in 1992. The only band to indulge in special stage lighting and audio samples, this skeleton crew trio produced a lot of sound with minimal musicians. Classic metal vocalist/guitarist Steve Austin occasionally put down his guitar and left all of the playing up to bassist Bill Keliher and drummer Brann Dailor while he screamed. Brann looked like he was driving himself to the brink of insanity while Bill was working himself into a lather making as much noise as several people combined. The result was a solid, hard driving, breakneck performance. Despite all of the energy discharged, a pit never really developed. It was late in the evening by this point, and fatigue may have been setting in, but more than likely the crowd was too involved with the frenetic performance to break away from watching.

It was close to 1 a.m. at the conclusion of Metal Night at the Che Cafe. Everyone seemed more than satisfied with the show and stumbled home through the woods to listen to the free "Contamination 1999" compilation CD samplers.

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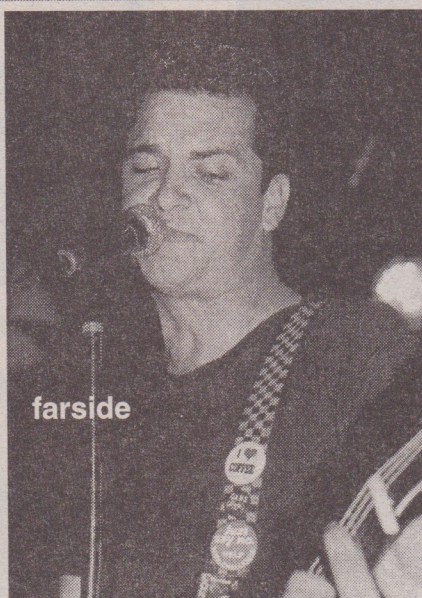
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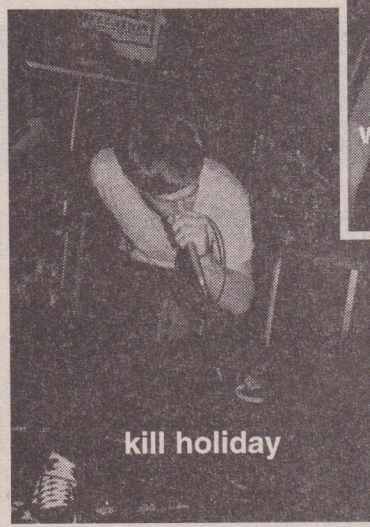
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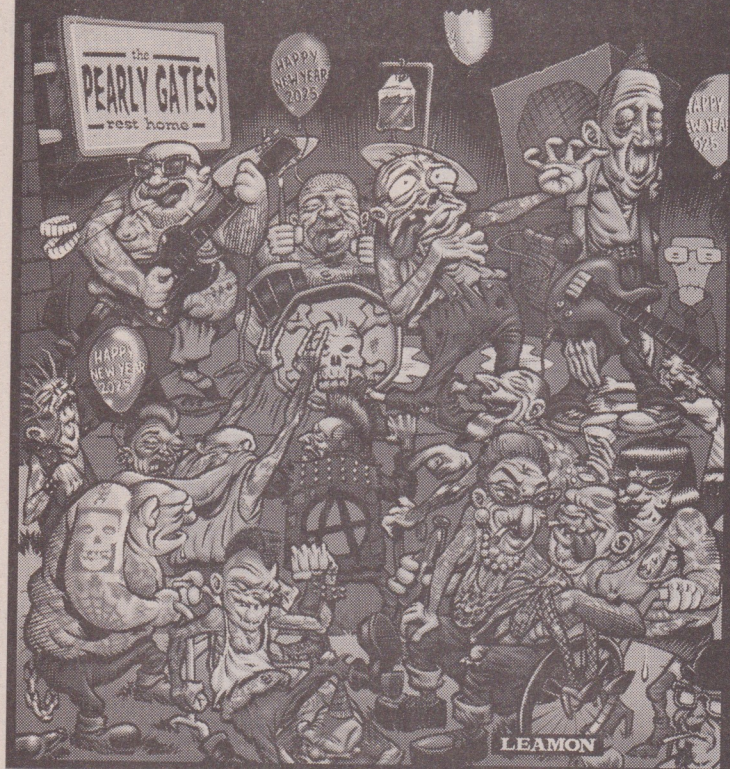


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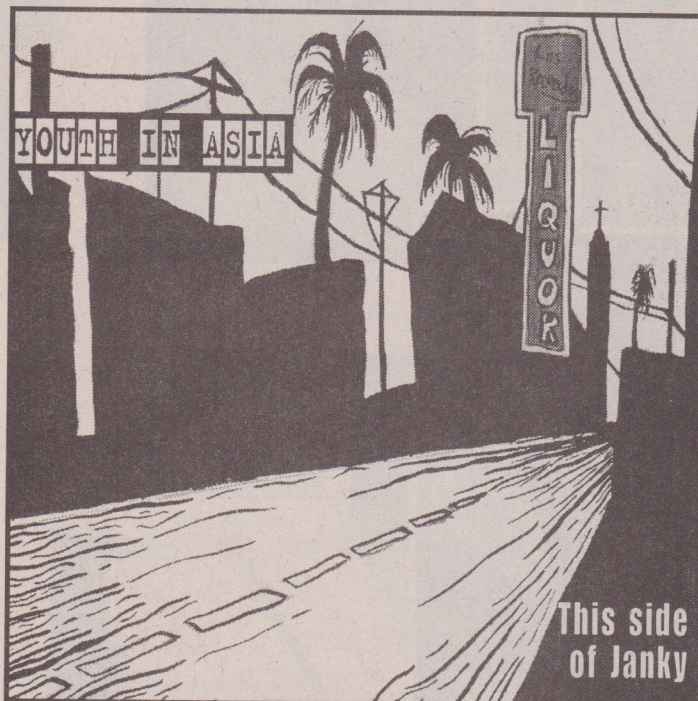
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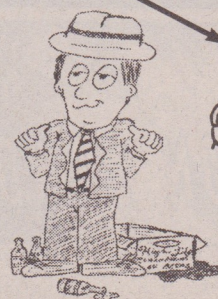


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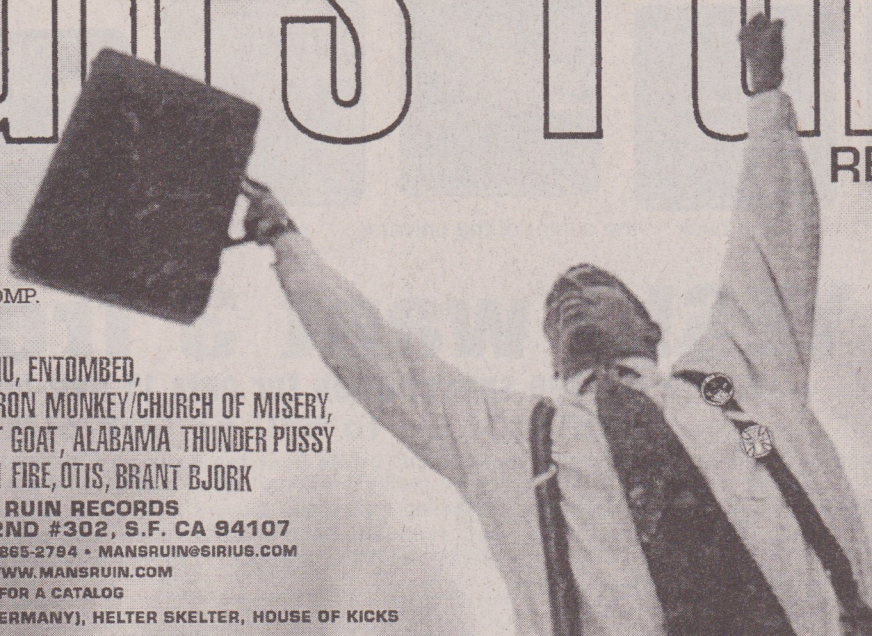
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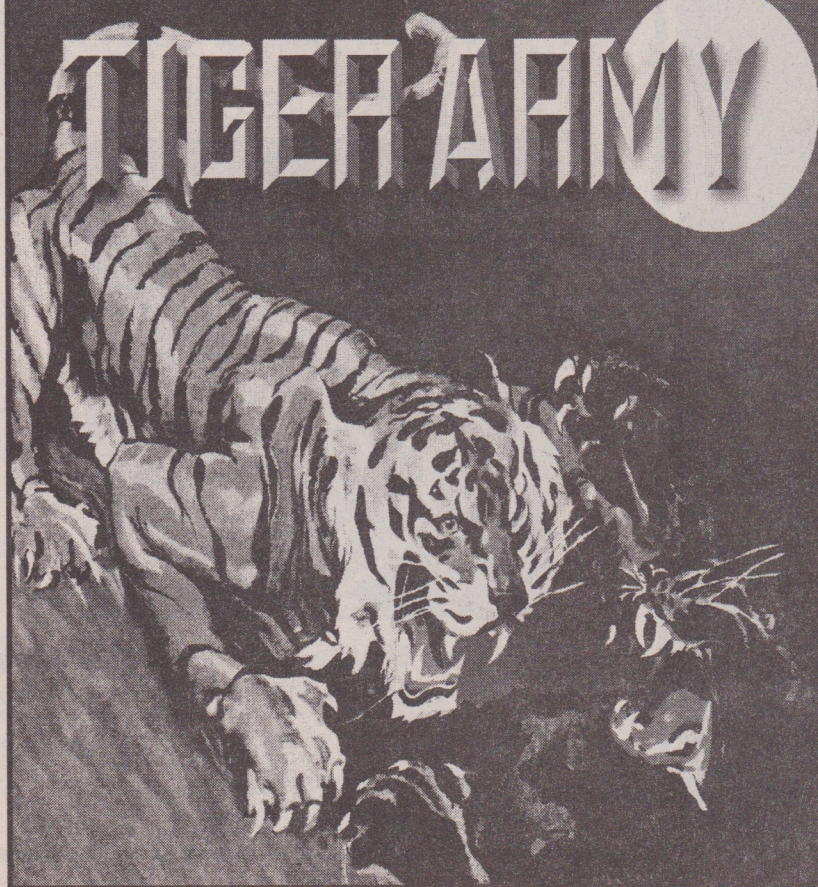


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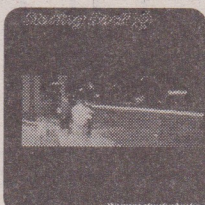
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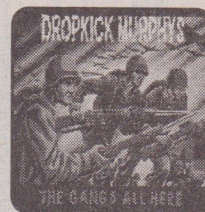
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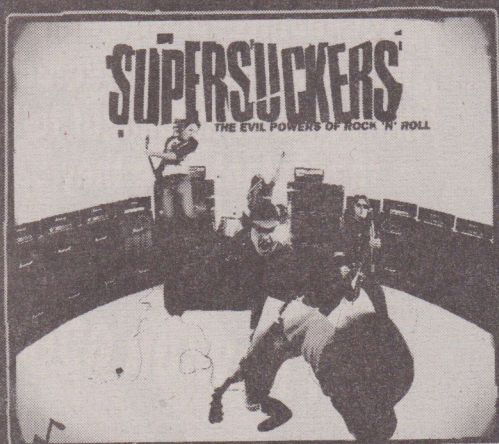
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THE STEREO THREE HUNDRED FUELED BY RAMEN

There have not been too many CDs this year that I can honestly say have blown me away on the first listen, but I guess there is a first time for everything. The Stereo has managed to create an album engulfed with emotion and a sound that is full, tight and extremely enthralling. The style of this band lies somewhere between early Weezer, Ben Folds Five, a slice of early ALL and the newer incarnation of Face to Face. This is an emo/pop/punk rock hybrid that goes above and beyond the call of duty. The most amazing thing about this band is that with everything they bring on "Three Hundred", it's hard to believe that only two guys are responsible for a sound so huge. There is nary a bad track on this CD, but stand out cuts include the incredibly sweet "Devotion," the title cut "Three Hundred," the piano driven "Please Try To Understand," the story of love on hold in "Ramona," and the incredibly gorgeous "Divine." This is one CD that should not be missed, if you are a fan of Weezer or Ben Folds then you owe it to yourself to check this one out!

- Jaymes Mayhem



INTEG2000/FEAR TOMORROW SPLIT CD ECER RECORDS

This East Coast split CD features the extreme hardcore of Integrity 2000 and the tough guy stylings of Fear Tomorrow. Integ 2000 makes the most of their 2 tracks with the aural assault of "Project:Genesis", and the darker, sludgier "Replicant". Fear Tomorrow's work is admirable as well, giving us "Mabrothrax", complete with a sing along ending and tight breakdowns throughout, as well as two tracks taken straight from the Hatebreed/25 Ta Life handbook ("Everything" and "The Wretched"). If you dig hardcore from the East Coast, then this is something worth checking out.

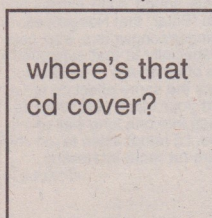
-MikeSOS



VARIOUS START YOUR ENGINES SIDE ONE DUMMY

If one could translate a sound into a visual or an actual feeling, then this comp would be a high octane fueled, turbo charged, tricked out ride down an oil-slicked drag strip! "Start Your Engines" is twenty-eight tracks of hopped up psychobilly and smash mouth rock tunes from some of the most kick ass bands that the scene has to offer. Look for contributions from Santa Barbara's very own Blazing Haley, Custom Made Scare, Los Infernos, and The Ditch Bank Okies to put a fire in your gutlet along side tracks like The Bleeders "Devil in Dixie," Los Creeper's "Rumble 'N' East Los," and Go To Hells with "All Over Me. If you are sportin' any tats of pin-up change the oil in your hair as regularly as you do to your ride then this here comp is your can of gas!

- Jaymes Mayhem



TOTAL CHAOS IN GOD WE KILL CLEOPATRA

This album is somewhat stylistically disoriented, but dead set on offending somebody. The cover, depicting a crucified Christ surrounded by those who kill and exploit in (supposedly) his name, seems designed to outrage anyone with the slightest bent towards Christianity. The punch is pulled, however, as one notices that the image of Christ himself is a straightforward depiction. It is the "killers" who are portrayed critically. Track #1's spoken warning cautions that the album has "Harsh language, brutal chords and will upset your parents", but this punch is pulled as well by the inclusion of a number of upbeat, catchy songs with peppy keyboards. This is not to say that "In God We Kill" is a poor album, but its representation is misleading. Vocalist Rob Chaos' gravelly voice, for instance, is deeper than his make-up and white liberty spikes would suggest. The moderately paced, in-your-face tracks are distinct from each other, but musically, "In God We Kill" is all over the map. "Take You Down" and other songs nod to classic 1970's British punk (a cover of "I Believe in Anarchy" by the Exploited is included), while "Let It Roll" is more influenced by 1980's punk. The c.d., more often than not, has a produced sound with beneficial contributions from Tupac Shakur's associate producer, Ronnie King, and rapper Lt. Grimy a.k.a. Big Syke.

-John Sweeney



THE BLANK THEORY BLINDING PROCESS 4 ALARM RECORDS

This five-song EP by the Illinois-based foursome, The Blank Theory, sounds at best like Live's tortured and emotive tunes. Unfortunately, there are also plenty of moments on this album when you'd swear you were listening to Ozzie. The lyrics are gloomy and self-destructive, but there are a few flashes of brilliance on the disc. "Blinding Process" isn't everyone's cup of tea, but if you enjoyed Ozzfest, you'll probably enjoy this disc.

-Dug



DAVIS WAITS THE EVOLUTION OF UNDERHILL RECORDINGS

Here's a cool "new" band based out of the city of Angels, whose debut album "The Evolution Of" took about five years to write and assemble. The lyrics to the opening acoustic rock and salsa flavored tune "Senorita go something like, "Senorita, Senorita born, and raised in Reseda, let the Santa Ana Winds blow you my way". Band auteur Ken Kunin is a thin muscular fellow with long dread locks. His songwriting influences seem to range from great American Songwriters like Elliott Smith, Chris Isaak, and Perry Farrell. Outside of his musical pursuits, Kunin happens to be an expert in martial arts and yoga, and he is a personal trainer in Hollywood. His voice, but not his music, is reminiscent of the late Shannon Hoon. "My Dear Kate" is a perfect acoustic love song with cello. "Bastard" is a much heavier rocking song. "Fall Like I Fall" and "Salvation #10" sound like they would fit perfectly into Led Zeppelin's "House of the Holy". Great 12-string acoustic, and slide guitars from Kunin, Bruce Burchmore, and Angelo Metz, along with a perfectly grooving bass riff from Jeff Lesh demonstrate heaps of song crafting talent. While the music of Davis Waits is perhaps a bit too country-alternative-rockish for those fed a strict diet of punk rock or ska or hardcore, it's never too late to broaden one's horizons!

-David Turbow



AUTOMATIC CROSSING KILL CREEK INDECISION RECORDS

New school band with heavy old school influences. These kids hail from Louisville Kentucky (home of the famed Louisville Slugger baseball bat) and boy do they pack a wallop. This is very reminiscent of bands like DAG NASTY and DYS. I do not know if these guys are straight edge or not, but that should not matter because these guys play some damn tight ass music. The song "Hand to Mouth" brings back memories of 1984. All songs are very sing songy, meaning when driving and playing this disk in your car, you will catch yourself singing to it at very loud levels. I'm sure if Dave Smalley from "Down By Law" heard this, he'd love it. If you don't have this one in your collection now, you must be lagging. I always did dig bands that dissect themselves and expose their insides to the listening public, and this they do in "The Hardest Part". These guys pay homage to all the good things that were 80's hardcore/straight edge and make it contemporary and important once again.

-Larry Lucifer H.



THE CLAY PEOPLE THE CLAY PEOPLE SLIPDISC RECORDS

The Clay People is a five-piece band with Daniel Neet on vocals, Dan Dinsmore on drums, Brian McGarvey on guitar, Mike Guzzardi on guitar and D. Patrick Walsh on bass. The CD was recorded in Texas, so perhaps that's where the band is from. The Clay People perform a kind of music that is a hybrid of goth and hardcore. Lyrics are about horror, numbness, blood, fear, death and demons. The eleven songs on the disc sound almost exactly the same - generally heavy, not particularly melodic and definitely downbeat. Recommended only to fans of this genre, and then with some reservations.

-TeKoLoTe



PRESSURE POINT LIFE'S BLOOD TKO RECORDS

Six Oil Influenced soon to be classic Streetpunk anthems recorded by this mixed ethnic Bay Area band. Lars Frederickson of Rancid Fame produced this one. "Life's Blood" carries on in the traditional blue-collar faire of Billy Bragg and the likes of Cocksparrer and Blitz. The music comes across as angry, yet is passionate and intelligent, but still holding on to working class ethics and posturing. All this is evident in songs like "New Age" and "Friend of Mine". One other notable mention in regards to this disk is the guest appearances by Cesar and Oscar of Suburban Threat, who offer their lead vocal talents to the Spanish sung number "Fuerza Por Oil". Proving once again that Oil CROSSES ALL LANGUAGE barriers and is the true voice of the people. Oil! Get this or get left behind!

-Larry Lucifer H



VIA INDULGENCE INC.: A TRIBUTE TO MOTLEY CRUE DWELL RECORDS

I guess the rage these days is the tribute. Look through your local music papers and tribute bands (sadly) get to play bigger rooms and consequently make more money than the struggling original band. And the recent flux of tribute albums, covering everything from Metallica to lounge acts, has been on the rise. On the heels of these comments comes this offering from Dwell Records, this time covering the works of LA's sleaziest glam rockers, Motley Crue. And while the results are mostly misses than hits, there are some interesting interpretations here, such as the Doorslammers Iggy Pop-esque twist on "On With The Show", The B-Movie Rat's dirty rendition of "Knock 'Em Dead, Kid" and Tuuli's all girl version of the misogynist anthem "Girls, Girls, Girls". If you're a diehard Crue fan, this may appeal to you, but if you need to kick-start your heart, this comp sure won't do the trick.

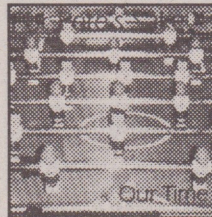
-MikeSOS



DANCE HALL CRASHERS PURR PINK & BLACK RECORDS

Dance Hall Crashers are hands down the reason why I began to like ska music in the first place. Fresh from their former label 510/Sony, DHC is back with their latest full-length release entitled "Purr." Now on their new label, Pink & Black Records, this new collection of material delivers exactly what you would expect from this northern California born band, a CD chock full of crisp sounds, bouncy rhythms and sweet harmonies wrapped up in a ribbon of punk and ska influences. This album does reveal a bit more of an edgy feel to it, leaning more to a punk sound than to a pure ska sound. "Purr" does manage to still maintain that classic DHC style and appeal that their fans have come to know and love while still being able to take that ever so harrowing step forward to developing a newer sound. Even with a change in sound, the same sarcasm laced and biting lyrics are ever present, candy coated by the sweet harmonies of Elise Rogers and Karina Denike. Check out the tracks "Beverly Hills", the extremely harsh yet poignant "The Real You", and the bruised ego of "Make Her Purr". "Purr" is one damn fine release, go out and get it!

- Jaymes Mayhem



FOR PETE'S SAKE OUR TIME FOR PETE'S SAKE

I have said this time and again that ska is not dead. Proof of this is clear with the strong influx of new ska bands. Among this new wave is the latest import from San Dimas, CA, For Pete Sake. "Our Time" is the debut release for this band and it manages to capture the raw talent and style that this eight-piece outfit (originally nine, but Pete has left the band) pumps out. Their style is similar to that of Low Pressure with a nice, clean and tight sound coupled with some fairly strong vocals. After seeing this band awhile back, I felt the female vocals were much better than Pete's. Lindsey, the female lead singer, has a very strong voice with a style similar to that of Jackie O of the now defunct Low Pressure or even similar to that of Monique Powell of Save Ferris. The male vocals kind of drag her vocals down and detract from the sound. Now with his departure, perhaps the band can accomplish something, as his presence on this CD is almost non-existent anyway. Check out the cool cover and arrangement of the Rosie and the Originals classic, "Angel Baby", and the track "My Hero." This CD is worth checking out if it's most definitely for the true lover of ska music in all of its forms.

- Jaymes Mayhem

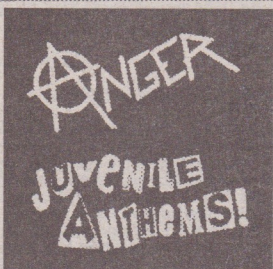
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**VARIOUS
BEFORE YOU WERE PUNK 2
VAGRANT RECORDS**

Well the fine folks over at Vagrant have seen it fit to take another stab at the eighties after the success of its first incarnation. Usually follow up albums tend to leave much to be desired as many sequel projects do, but this one manages to come through. There are some damn fine covers of some of the best eighties tunes that the era spawned. Some of the bands on this comp include The Suicide Machines, MxPx, Bouncing Souls, Lagwagon, and ALL. Be sure to check out the awesome contributions by No Motiv with their rendition of Flock of Seagulls' "Space Age Love Song", The Get Up Kids with The Cure's "Close to Me", and Rocket From The Crypt with their take of "This Way Out", originally done by Wall of Voodoo. So run down to the basement and dig out those parachute pants, those shirts with the little animals on the pocket, those old school Ray Bans, those dusty two tone red and black Air Jordan Nike kicks and go get this comp!
- Jaymes Mayhem



**DAN POTTHAST
EYEBALLS
ASIAN MAN RECORDS**

The singer/songwriter of MU330 has put out a catchy, quirky and unplugged album of acoustic gems with "Eyeballs." The most exotic instruments on this disc are the likes of a harmonica (used on the brilliant title track) and a tambourine (on "Where's Teddy?"). There's no need for expensive effects or production here. Potthast has an uncanny knack for writing memorable tunes and beautiful harmonies. The lyrics are unfailingly clever, such as on "Oil Change", with the lyrics "I felt like a man, as I drained my oil pan. Now there's nothing I can't fix, if I could put you up on bricks". Easily one of the best, most creative acoustic albums of the year.
-Dug



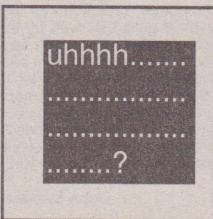
**BRANDSTON
FALLEN STAR COLLECTION
DEEP ELM RECORDS**

The sophomore release from Cleveland indie kings, Brandston, is a tight collection of great song writing. These guys re-define emo with blazing guitar riffs, haunting vocals and a dark, edgy sound that screams through the night. Every song on this album is a potential airplay hit, though it's awfully tough getting exposure in Ohio. "Fallen Star Collection" is a brilliant album, and if these guys can get on a major tour, they're sure to be recognized as one of the top new bands in the country.
-Dug



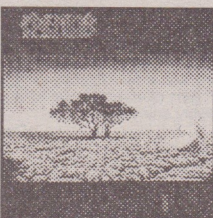
**MESHELL NDEGECELLO
BITTER
MAVERICK RECORDING COMPANY**

This twelve song CD is the third by Ndegeocello, whom most people know from her duet on Van Morrison's "Wild Night" with John Cougar Mellencamp. As always, Ndegeocello plays bass, in addition to writing and singing the songs. The minimal lyrics here are strictly about romantic love, offering vignettes of both fulfillment and disappointment. Musically, it's hard to tell the difference, as all of the jazzy, understated arrangements sound quite similar and melancholy. I have the impression from "Bitter" that Ndegeocello is one of those navel gazing, female singer/songwriters who celebrates her sensitivity and her pain, especially in that supposedly extra-feminine arena, LOVE. "Bitter" reminded me very much of the other queen of female confessional ballads, Tori Amos, whose piano-accompanied keening has the same effect on me as chalk on a blackboard. This wasn't quite so bad, as the songs had your basic pop structure - verse, chorus, verse, whereas Tori's songs just kind of meander along into one long wail of misery. This album is recommended for those who like jazz or Tori Amos. I'd rather listen to old Joni Mitchell any day. Her lyrics are way better, and her arrangements are far more interesting.
-TeKoLoTe



**CAUSTIC RESIN
TRICK QUESTION
ALIAS RECORDS**

This Boise, ID trio has stirred up quite a following in the Pacific Northwest, and with good reason. Imagine Tad jamming with the Grateful Dead, or even better, Soundgarden reforming, only this time with a pound of marijuana and not a fat record contract fueling their fires and you may get a clue of the sonic bliss that is Caustic Resin. With *Trick Question* you may have to spend some time (it's 10 tracks clock in at over an hour), but it's well worth every minute. Full of lush arrangements, heavy guitars, trippy lyrics, massive jam breaks, and just plain old fashioned good songwriting, Caustic Resin takes the best of the whole "Seattle" sound and lays it down on a CD for everyone to enjoy. Pick it up if you like your music to move you.
-MikeSOS



**KREATOR
ENDORAMA
PAVEMENT RECORDS**

German metallers Kreator are a lot like Jason or Freddy Krueger. As much as you'd like to bury or erase them, here they come with yet another album. Endorama is their foray into the programmed metal realm, and these seasoned veterans definitely show that they can slug it out with the likes of fellow Germans Rammstein ("Passage to Babylon" and "Endorama"). They even have time, between crunchy riffs and dark imagery, to throw in a nice piano interlude before an audio assault ("Entry", into "Soul Eraser"). If you're a fan, or a true metalhead, you won't be disappointed.
-MikeSOS



**THE NECKBONES
THE LIGHTS ARE GETTING DIM
FAT POSSUM RECORDS**

Thank God I finally get to review a band with a message and an album with a meaning. Of course, The Neckbones message is, "Get drunk as often as possible, have lots of sex and beat the hell out of anybody that disagrees". Here's a band that's great at trashing stages, fans and good ol' rock and roll. They like to describe themselves as a garage band, but I've yet to see a garage in a trailer park. Their southern roots run deep in these 14 songs of booze, broads and bad vibes. Fat Possum Records is best known for signing fat, aging blues guitarists. They must have figured that with their lifestyle, these guys would age before their time. Songs such as "Reckless Night", "Sick Twist" and "Possum Breath" pretty much say it all here. There is some great Jerry Lee Lewis-like piano and lots of gritty vocals to go with this almost punk-a-billy disc. Just to make it more appealing though, these guys always have but a near naked girl on their covers. Nice music, nice message.
-Dug



**LONELY KINGS
WHAT IF?
FEARLESS RECORDS**

Intelligent, strong music flows from the talents of this Santa Cruz 3 piece. The Lonely Kings combine equal elements of Punk, Emo, Hardcore, Pop and Metal riffing to bring together probably the most original sound to ever surface out of the American underground. These are 13 raucous tunes of despair, hope, promise and realization. It is obvious these songs come from the heart and not some punk by the numbers formula. My personal picks are "Money" and "Radio Roulette". In fact, there isn't a bad one on the whole album. This is definitely a keeper. Go ahead Punk, make my day!

-Larry Lucifer H.



**SIDECAR
ALL THOSE OPPOSED
FASTMUSIC**

If you like poppy anthemic music, then Sidecar might be the band you're looking for. Sidecar fills in the gap between bands like Tiltwheel and No Use For a Name. There is also a slight 80's appeal and influence present here (at least that is what I'm hearing). Hints of the CARS and Rick Springfield can be detected in vocal arrangements and melodies. I'm saying this as a good thing, not a put down. If this were a tighter production, the radio industry might take notice. Play this CD next time your girlfriend comes over. Very chick friendly music.

-Larry Lucifer H.



**VARIOUS
BIG & BOTHERED VOL.2
ONE TON RECORDS**

I'll be honest here, I really didn't know that much about One Ton Records prior to listening to this eleven track sampler from this Dallas, TX based record label. I have to say that I was most impressed by most of the offerings from the roster of this indie label. From pop to rock, emo tinged and heavy-laden tracks occupy the space of this sampler, delivering a vast spectrum of musical tastes for the discerning pallete. Great tracks from the likes of Doosu, with their experimental emo-rock sound, the incredible pop-emo work of Buck Jones, the electro-pop-emo-noise flavor of Jump Rope Girls and the indie-emo-rock of Fixture. A quite amazing

gathering of sounds and textures to amaze and delight. The heavier offerings on this comp do leave one feeling a bit out of breath and exhausted, as the garbled heavy rock rambling of Slow Roosevelt and Caulk fell short of making the grade. All in all, a nice find for fans of the new and obscure and at only five bucks, one can not go wrong!

- Jaymes Mayhem



**THE JOCKS
S/T
NEW DISORDER RECORDS**

This self-described, "sloppy punk band" from San Francisco trashies their way through 6 songs in 9 1/2 minutes. These guys are all fifteen years old, and prodigies they are not. Their music sounds like The Sex Pistols before they took music lessons. It's a good thing that Warhol said that everyone would have only fifteen minutes of fame, because this band just wasted 9 1/2 minutes of it.

-dug



**RIOT GUN
SHORTCUTS TO NOWHERE
PSYCHOTRIBE RECORDS**

Man, I've been waiting forever for these guys to make a comeback and teach some of these lame ass crap bands that pass for punk these days a lesson. Well, the punk rock gods must be sick of it, too, because Riot Gun is back with fourteen rare 7-inch and compilation cuts from '94-'97. I know that this sounds like a "best of" by a defunct band, but this still packs enough of a wallop that it's as valid today as when it was originally released. Playing brash and aggressive, yet rhythmic and melodic punk, Riot Gun offers plenty of singalongs and slamalongs for the hyperactive listener. The lyrics cover a range of subjects, from love to songs about what it's

like playing in a band as a way of life, as opposed to it being a job like it is for so many so-called punk bands these days. Riot Gun lives on, and you young whippersnappers who are still wet behind the ears will enjoy this as much as long time fans will.

-Slosha



**NUMB S.C.U.L.L.Z.
CALIFORNIA STREET KIDZ
SELF-RELEASE**

This one actually caught me off guard. I expected some sort of beach bum, burn out, cheesy punk band. I guess it was the picture of the same tattoo on all of the band's forearms - a cartoon-like purple shark. Well, this one came back and took a chunk out of my ass all right, and it keeps on coming back to the disc player again and again. Do you like your punk rock with jagged edges, like a broken whiskey bottle? And how about some lyrics with a darker outlook about our sunny California coast and our addictive tendencies? I'm pretty sick of all of the lackluster, happy, sappy bands that seem to breed like flies on shit in Southern California these days. Numb S.C.U.L.L.Z. are bitter to the last drop, old school punk rock, no sweetener wanted or needed. The music offers great leads with that straightforward drumbeat essential to rile up a drunken, swirling pit at any performance, with plenty of angry lyrics, too. My favorite is "Love in a Bottle", an instant Slosha anthem about a love/hate affair with alcohol. D.I.Y. all the way on this disc, as well, so cheers to the Numb S.C.U.L.L.Z.

-Slosha



**2e WORTH
GIVE UP THE GUN
AVD RECORDS**

The eight songs on 2e Worth's album, "Give Up The Gun", are filled with themes of angst, loneliness, and disillusionment. Set to a typical punk rock sound, songs like title track, "Give Up The Gun", use tragedy as a theme. Although there is nothing remarkable here, the songs on this album are likeable, and speak of interesting subjects. Songs like "Can't Buy The Future" and "Psycho Ward" reflect the bands affection for tales of woe: "They say it's a city but you can't really tell/say welcome to the psycho ward/they call it sin city but you can call it hell". All in all, "Give Up The Gun" is worth a listen, but won't be changing the world anytime soon.

-Cecelia Martinez

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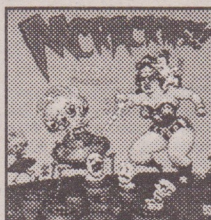
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**THE POSERS
S/T
OINK! RECORDS**

What you get here is old school mid-west influenced hardcore with a hint of street punk. This stuff reminds me of the PIST. In fact they even do a PIST cover, "Threat", as well as a DRI (Slumlord) and BLITZ (Someone's Gonna Die) cover too. Although the production quality is Lo-Fi, the message comes across loud and clear. These guys spin tales of Hate, Booze, Fear and just general political "Incorrectness. If you are a fan of the Simpsons, you will dig this for the Homer and Barney samples about alcohol. If you're one of those PC uptight types, this will probably offend. If you have fun being angry and belligerent, this is worth checking out in my book.

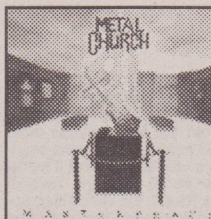
-Larry Lucifer H.



**MCRACKINS
COMICBOOKS AND BUBBLEGUM
COLD FRONT RECORDS**

Hailing from the Great White North, this punk trio definitely has their chops in check and their tongue firmly in cheek. The Mcrackins 15-track disc is not for those that like to ponder why the sky is blue, but is definitely a disc to throw on to start a party. With catchy melodies and lighthearted song titles as "Akebono", "Kid Stuff", and "Chasin' My Tail", their album title seems quite appropriate for their Blink 182 meets Green Day style. The Mcrackins prove that they are a prime contender for the bratty punk rock crown, and it's a good disc that both you and your kid brother will dig.

-MikeSOS



**METAL CHURCH
MASTERPEACE
NUCLEAR BLAST AMERICA**

Someone better tell Metal Church to bring in the flag, because I think they're about the last band standing that haven't either 1.) Decided to call it quits or 2.) Evolved into more than just a metal band. Not that being simply a metal band is a bad thing.....I mean Motorhead has gotten away with it, as have Overkill, Testament, etc. To be frank, however, if you were to break it down, Metal Church's Masterpeace is the album Metallica would be putting out if they never went commercial. Listening to the double guitar assault throughout the album ("Sleeps With Thunder" and "All Your Sorrows"), it's no wonder why Metallica chose James Marshall to cover guitars for James during his freak burn incident. The Church, despite David Wayne's vocals being a little over the top (hey, it is metal), offers 11 solid metal tracks that'll make you yearn for your studded belt buckle. MC even brings you a kick ass cover of Aerosmith's "Toys in the Attic" for those about to rock. If you still have ten-foot hair or are addicted to VH-1's where are they now weekends, this just may be the album you're craving, but even if you're not chronologically challenged, Masterpeace may just fill that metal void in your life.

-MikeSOS



**COOTER
LOOKING UP
FASTMUSIC**

Cooter, a great band hailing from Harriman, New York. Where that is? I haven't the foggiest notion. But with that aside, who cares where that is. Cooter belts out 12 pop influenced punk gems along the lines of Face to Face and NOFX. If Blink 182 cared more about lyrics and musical composition this would be the outcome. Believe me brothers and sisters, I'm not comparing Cooter to the Blink boys. I'm just trying to create some foundation for critique here. The lyrics are intelligent yet fun and the music is some great up tempo romps through post teenage angst. The song "Looking Up" is a personal fave because it is so damn positive and hooky. Other notables include "Bite My Nails" and "Walk on Water" simply because the guitar hooks rock and the lyrics are very introspective. Play this one at your next Kegger party.

-Larry Lucifer H.



**LICKITTY CLIT
S/T
EVIL EYE RECORDS**

If the name alone doesn't give you a visual, imagine Courtney Love on her worst menstrual day backed by KMFDM and you get this debauchery called Lickitty Clit. With lyrics that focus mainly on a woman's lower extremity and all the actions that can be performed down there, this 14 track CD takes women's lib a little too far. This record is raw and crass, both in musical and lyrical content, and it's basically unlistenable unless you subscribe to Screw Magazine or have a sick sense of humor.

-MikeSOS



**V/A COMPILATION
PUNCHDRUNK
TKO RECORDS**

I'm a huge fan of "Streetpunk" and a huger fan of "American Streetpunk". This TKO sampler has healthy doses of what American streetpunk bands have to offer. Pure unadulterated rock!!! Included on this ass kicking comp are the Workin' Stiffs, Dropkick Murphys, Anti-Heros, Swinging Utters and the US Bombs, doing their best streetpunk posturing and rocking big time. If you're a fan of pre-punk glitter rawk n' roll in the vein of Johnny Thunders and the New York Dolls, TKO has got you covered with bands like Loose Lips and Electric Frankenstein. Old timers, Peter and the Test Tube Babies join in on the fun by showing all you Yanks' how it's done in jolly ol' England with "1.4.7.1." Bands to lookout for that are included on this disk are the Forgotten and Lower Class Brats. Both of which play some tight, hyperactive tunage that requires some heavy doses of something tall, dark and stout. Catch my drift kiddo?

-Larry Lucifer H.



**CANNIBAL CORPSE
BLOODTHIRST
METAL BLADE RECORDS**

Everyone thought that Chris Barnes' departure would be the end of this extreme metal outfit, right? Guess again, because these twisted Tampa metalheads are back, dare say sicker than ever. With death metal guru Colin Richardson at the production helm, CC has never sounded tighter or thicker. Even though their lyrical content and song titles can be categorized into both the ridiculous and the absolute depraved ("Coffinfeeder" and "Raped by the Beast"), the music stands second to none. Blast beats, churning guitars and guttural vocal stylings lend to the ensuing pure metal chaos. Bloodthirst is a great album to hack up your neighbors or inflict pain

on yourself (just kidding folks, but it does kick serious ass!!!) Pick it up if you need a little bit of gore in your life.

-MikeSOS

SOMEBODY TOLD SOME-
ONE HERE THAT WE HAD
THIS CD COVER, BUT HE
GOT FIRED LAST
WEDNESDAY.

HASTE PURSUIT IN THE FACE OF CONSEQUENCE CENTURY MEDIA RECORDS

Definitely not singing songs about the Southland, Alabama's Haste is a six-piece juggernaut that employs dual lead vocals. And while this tactic can sometimes distract the listener and confuse the overall perception of a group, it actually works in Haste's favor. Check out the call and response in "A Chance for You To Prove" to smell what I'm cooking here. This 11 track disc rages with post hardcore angst and metallic flare, bringing such heavyweights as Shutdown, Tool, Snapcase and VOD to mind ("1297", "Thought Market" and "Heart Plea Story"). If 90's metal is your bag, then Haste may be the band you're looking for, as they mesh all that's

heavy without being cliché or downright dumb.

-MikeSOS



MODEL AMERICAN S/T SESSIONS RECORDS

What we have here is yet another great punk/hardcore outfit, offering chunky guitar work with riffs on your left and tight leads on your right. The vocal stylings bring to mind Sick of It All and maybe a bit of Kevin Seconds. Model America even knows its roots, paying homage to punk/hardcore legends, the Bad Brains, with an excellent cover of "Banned in D.C.". That alone sold me on this disc.

-Slosha



JACT JACT TRAUMA RECORDS

JACT is a British four-piece featuring Andy Frank on vocals, Ted Hutt on guitar and vocals, Jeff Peters on bass and CJ Eiriksson on drums and percussion. Being the terrifically clever person that I am, I noticed that the name of the band is made up of the first letter of each band member's name. As with so many British bands these days, there's a very strong Radiohead vibe going on. In fact, the best songs on the disc are the most Radiohead-like, including: "Losing More Than Heaven," which features some especially nice guitar, "Starred in This Film Before" and "Anytime." Lyrics are fairly opaque, and deal with lost love, discord, people with dead-end

lives, and getting high - which results in an angst-ridden sound. Those who can't get enough of Radiohead, or those who are really into British pop, pick this up! However, it doesn't hold a candle to the London Suede's newest, "Head Music," the best Brit-pop album I've heard in years.

-TeKoLoTe



THE MISFITS FAMOUS MONSTERS ROAD RUNNER

After a thirteen-year hiatus, a long court battle, one demo, one full length CD, one major label and one indie label later, The Misfits have risen from their graves once again to rock and shock us. Long before Rob Zombie even popped a zit on his face, these guys were doing the horror rock bit much brasher, much better and much more originally. "Famous Monsters" (named after the Forrest J. Ackerman, monster mags of vintage lore) is a collection of eighteen tracks of screaming guitar, thundering bass, pounding drums and howling vocals about the darker things in life. With the same punk flavors, fifties rock influence and a tinge of the metal; these

guys have not lost their edge by any means! Check out the tracks "Lost in Space," "Dust to Dust," the touching "Saturday Night" and the charged "Die Monster Die." Now this new incarnation of The Misfits by no means compares to the classic catalogue of original Misfits tunes, but these new creations are just as hard, fast and cool as the original material, and can stand on their own with no problem! If you are a fan of the original Misfits, give this CD a listen and you may just like what you hear. If you enjoyed the last Misfits release, "American Psycho", then this will be a no brainer, go out and get this disc!

-Jaymes Mayhem



PIMP KUNG FU DREAMS SUGAR DADDY RECORDS

At first glance, the 12 songs on this album by Pimp seem to be completely shallow; they sing about girls and lap dances and nothing more. But listen closely, and this atypical punk rock band just might surprise you. The opening track, "Generation", is a thoughtful dissertation about the plight of this generation, focusing on themes such as the evils of instant gratification, disillusionment, and the proliferation of the media. Songs like "Tomorrow" and "That's Right" are also well put together songs that make Pimp instantly likeable.

-Cecelia Martinez



OVERTHROW REACT TRIPLE CROWN RECORDS

Long Island's Overthrow blend hardcore melodies with tough guy vocals and an abundance of aggression and energy on their 10 track disc. "Taken By Force" sounds like H2O meeting up with VOD, while "State Control" brings us some breakneck metalcore a la Inhuman. While the lyrical content has righteous overtones, the breakdowns and overall intensity of the music more than make up for this slighting. If you dig straight up NYHC and would like to hear what the new school has to say, then Overthrow may have the message you need to hear.

-MikeSOS



THE BLUE BALLS FUCKIN' ROCK & ROLL SELF RELEASE

Talk about a band that is a true diamond in the rough! This ultra brash, 7-tracked pallet tease explores a raw and inspired look at true punk rock. The sound on this is full of explosive rhythm to shake your moneymaker to. It reminds me of old school 60's garage surf, with a tiny pinch of Iggy Pop and the attitude of the Stones. I love the reckless energy that it drips with, it sends out visions of cruising to a rumble in an old GTO. The band is tight in all of the right places, and yet keeps a loose "don't give a fuck" feel somehow. My favorite songs include, "Ain't None of Your Business", with its unforgettable chant of those very words that are

so true. I also can't shake the infectious rattling of "New Testament". It will have you shouting rock n roll in no time! This disc is action packed from beginning to end. This band is also a must see on the club circuit, because they will literally blow you and your pals away!

-Monte

"GUY TRAPPED IN A SITUATION"
THE DEBUT ALBUM FROM

SLEPT

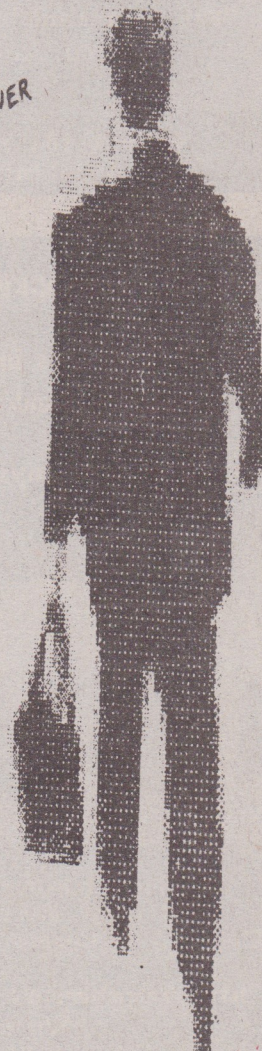
"GUY TRAPPED IN A
SITUATION IS A CONCEPTUALLY
AMAZING RECORD... YOU NEVER
STOP LISTENING TO IT FROM
THE MINUTE YOU PUT IT ON."
-INSTANT

"FASCINATING"
- THE NOISE

"BRILLIANT"
- THE BIG TAKEOVER

"LIKE XTC IN THE EARLY
DAYS THIS BAND RUNS THROUGH
SONG STRUCTURES LIKE BULLS
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THE AUTHORITY ON GLORY'S SIDE CD OUTSIDER RECORDS

The Authority have the responsibility (along with Bonecrusher) as being So. California's only streetpunk bands worth a damn. Sure there are others, but most of them make music so forgettable they are not worth mentioning. Throughout all adversity Bill Barnes has kept the Authority going and made the band better and stronger. This isn't more boring snails pace Oi bullshit, this is genuine street or skunk (skin/punk) rock and roll that delivers a steel toe kick to the nads. No phony politics or preaching to the converted, the Authority tell tales of everyday life and the common workers struggle to get through another day. Most admirable is the bands lack of "know it all" attitude and genuine call for unity among all people. Strong memorable sing along choruses, solid bass and guitar work and a drummer that drives the beat into your skull. Bill Barnes (formerly the bands guitarist/songwriter) manages to actually fill in as a more than worthy replacement on vocals and does great both in singing and growling his way through this disc. No fan of the Dropkick Murphys, Anti Heros or Sham 69 should be without this, seriously.

-Reid Fleming



THE AUTHORITY ON GLORY'S SIDE OUTSIDER RECORDS

This album opens up with George C. Scott's famous motivational war monologue from the movie, Patton. Going along with the war theme, they go so far as to cover the Guns of Navarone theme. Called a Streetpunk/Oi band by their label (Outsider Records), The Authority seems to stand for pride and working class values. The music is pretty rough and tough aggressive punk rock stuff, and, not surprisingly, the Authority has been billed with bands like the Business, Dropkick Murphys and Anti Nowhere Leave. One song on "On Glory's Side", "Barstool Breakout" is about a fight at Old World Hall with some bouncers that nearly escalated into a riot. Apparently, one of their friends slammed one of the bouncers over the head with a steel trash-can. It's almost funny, until you realize that these guys are totally serious. This album was recorded by local boy Mike McHugh, at the Distillery in Costa Mesa. I like the sound bite from the beginning of "Gunman" from Rudy Ray Moore's Doilemite, "Breathing Down Your Neck!" This genre is not really my cup of tea, but it may be yours if you're searching for an outlet for aggression.

-David Turbow



ZIPPY JOSH & THE RAG TAG BAND STUPIDVILLE SCREAMING GIANT RECORDS

The booking number for Zippy Josh & the Rag Tag Band is in the 909 area code, so I'm assuming that this three-piece is from the Inland Empire. Zippy Josh, also the guitarist and songwriter for Officer Negative, handles guitar and vocals, Brandon Bairian plays drums, and Tim Duran plays bass. All of the songs are about being saved by Jesus Christ, with some songs using more deft metaphors than others. "Soup of the Day," which sounds like the folkier numbers on Mike Ness' solo CD, probably handles the topic most deftly, with "Stupidville" and "Taxi Cab Guy" being the least clever. Of course, the guys probably would say that you shouldn't have to be "clever" about Jesus, but I'm here to judge people's abilities as musicians first and as moralists second. There is also a lack of variety in the melodies and song structure. I'd call it a freshman effort that could use a lighter touch and/or some fine-tuning. If you're looking for superior music by Christians, try Fullerton's Skypark.

-TeKoLoTe



THE SEWERGROOVES SONGS FROM THE GUTTER CD ESTRUS RECORDS

Wait...is this a new Hellacopters release? Sure sounds like it. Robert Hellacopter is in the band and like aforementioned group the Sewergrooves have opted for a more toned down sound on this recording. But I like this CD much better than that last piece of fecal matter that my fave Swedes released this year. The Sewergrooves throw out a killer groove and ride it in classic rock fashion without the cliché cheesiness one would expect. I hear faint hints of early Alice Cooper, MC5 and Grand Funk Railroad which haunt me from my childhood days. The cover art looks like an unreleased Stooges album and the rock is almost as primal as the Stooges as well. But damn I miss that raw noise overkill delivery of their debut release and would have loved to get another dose of that destructo-rock. Hey, can't please them all I guess. More rock, less schlock boys.

-Reid Fleming



WILL HAVEN WHVN REVELATION RECORDS

Will Haven's newest release, WHVN, comes hot off the heels of their latest US jaunt with Souffly. Picking up where their last gem El Diablo leaves off, this 13-track disc contains some more of the most endearing aggro music heard to date. This California quartet appear nearly invincible, mixing elements of noise, death, and alternative metal to create walls of deliciously melodic noise ("If She Could Speak" and "Genesis 11"). Imagine Pantera's intensity coupled with Deftones' sense of melody and the lyrical consciousness of a nouveau poet and you may begin to feel what this band is all about. From the sizzling "Fresno" to the remix bliss of "I've Seen My Fate", this is a complete masterpiece of brutal music, weaving melodies that will leave a lasting impression through anger filled barrages of sound. Hopefully, WHVN is an indication of where heavy music is going as we approach the new millennium. A must have for all those who like hard music.

-MikeSOS



I.D.K. "TIL DEATH DO US PART THE MUSIC CARTEL

I know this has been out awhile, because my buddies John and Chris Paul played this for me about a year ago. At the time, all I could hear was how much the singer sounded to me like Bruce Dickinson from Iron Maiden. Well, we all make mistakes, and not paying closer attention to I.D.K. a year ago was a big one on my part. But I'm here now to tell all that they rule with a tinge of metal and plenty of punk in their pudding. I.D.K. is really not so much a crossover band as it is a fusion band. There are ten songs here, which clock in at almost 41 minutes, filled with thundering drums, crashing cymbals, a full bass sound, and lots of tasty fills and guitar work. Don't be like me and wait a year to enjoy "Til Death Do Us Part" now.

-Slosa



**TEEN IDOLS AND SPREAD
IT FOUND A VOICE
HONEST DON'S RECORDS**

It Found a Voice is a 2-band, 8-song compilation of tunes from Japan. Though The Teen Idols hail from Nashville, Tennessee, they seem to have found their niche in the land of the rising sun. Japan is a country where Joan Jett, Deep Purple and Kiss all made a mint when they were on the skids, so it's not surprising that a leather-jacketed Ramones/clone band with their own "Teen Idols Pogo Punk Crew" fan club can make it huge. The bass player is a dead ringer for Christina Applegate, so this band does have some teen sex appeal. Their songs are cute, quick and forgettable. Spread, the 3-piece speed metal band from Osaka, is much more interesting. Just how Gibo Matto finds bizarre ways to rethink the English language, the guys in Spread seem to pull out all the stops in their Japanese menu type translation and alliteration. Fascinating lyrics like "I am lazy, I am a turkey" or "I'm always barking to the sea" are rampant in this band's material. Though it is fairly short, this is a fun CD, if only from a cultural perspective.

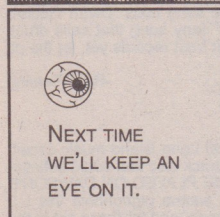
-dug



**GODGORY
RESURRECTION
NUCLEAR BLAST RECORDS**

The good folks at Nuclear Blast bring us Godgory, a German brother duo that rocks with the might of 10 men. Keeping the riffs crunchy and the vocals guttural, the brothers Andersson blend the techno prowess of Rammstein ("Princess of the Dawn"), with the metal assault of At The Gates (R.I.P.) to create a sound that will scare the hell out of your neighbors. While some songs reach that sappy death metal/gothic ballad zone ("Waiting for the Lunacy to Find Me"), it's the crunchers like "Crimson Snow" and "My Dead Dreams" that are sure to please the most ardent headbanger.

-MikeSOS



**THE RANDUMBS
IN SEARCH OF THE ABOMINABLE SONMAN
TKO RECORDS**

These guys appear to be the comedy crew coming out of TKO. They sing songs about needing a drink (I Need a Beer) then go on to sing about not drinking (Can't Drink) because they can't handle their liquor because they crash into things. The music is simple and fun and at times seems like a Xerox' photocopy of Rancid (Floridiot). If you take them at their comedy value, they're strong. If you're looking for something with a different flavor, well this isn't it. I enjoyed the Randumbs because I like simple, predictable music, especially in the old school punk vein. This is perfect for punks with short attention spans, 10 songs in 18 minutes.

-Larry Lucifer H.



**BORGO PASS
3 SONG DEMO**

Long Island's newest sensation comes in the form of a sludge rock outfit named Borgo Pass. Blending the best of all that is heavy, these guys stomp and groove with Sabbath-esque majesty, throwing in a dash of Judas Priest and Metallica for some color. Their 3-song demo contains some of the best stoner rock I've heard this side of Kyuss. Melodic and hooky with a gritty bottom, Borgo Pass is definitely a band to keep your ears peeled for.

-MikeSOS



**THE AMERICAN ANALOG SET
THE GOLDEN BAND
EMPEROR JONES RECORDS**

Somewhere in Texas, there's a quartet of somnambulists who record albums for the hungover, tired and bored. Think Simon and Garfunkel on ludes and you've got the idea. The tunes on The American Analog Set's third album, "The Golden Band," are slow, mellow and melodious. At times you'd swear one of these songs was over, only to hear it slowly come back to life and meander along to its quiet ending. This band definitely marches to a different drummer, a verrrry slooooww drummer.

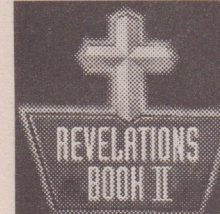
-Dug



**FAMOUS MONSTERS
AROUND THE WORLD IN A BIKINI CD
ESTRUS RECORDS**

This all-girl bikini clad trio will have you boppin' to their horror-billy-punk surf rock and drinking blood in no time. Gathering the bands first three out of print releases Estrus delivers a neat package that rocks. Many tunes are mostly instrumental with the occasional outburst of "Monster Girls Are Go!" or "What's your drink vampire girl? Bloody Mary!". No matter what mood you're in this record inspires fun and a good stiff drink too. The bands claim to fame is that guitarist/leader Sean Yseult was in some band called White Zombie but who cares? This is great garage from the vaults of Estrus. Man, I wish the Cramps were still making records like this, I really do.

-Reid Fleming



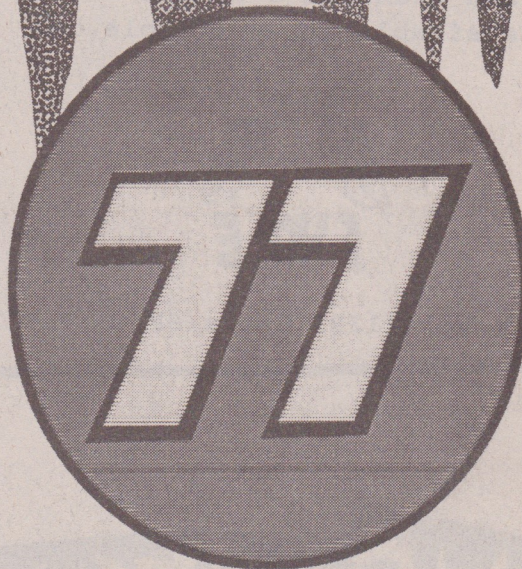
**V/A
REVELATIONS BOOK II
WHICH? RECORDS**

Ron English, New York based artist, lyricist, producer, cultural jammer and provocateur, put together this CD as a sequel to the Christian Bible, because, as he points out in the press release, nothing has been added to it in 2,000 years. English co-wrote each of the nineteen songs with artists who perform on the album. Music styles vary: traditional gospel from Phoebe Legere, blues/gospel from the Rev. Vince Anderson and his Love Choir, Carole King-like blue-eyed soul from Cloud Cover, alt. rock from the David Ellis Group, punk rock from Seamonster, 1920s style music from Wammo, and techno from Eternity's End and the Tomorrowpeople.

Some contributions are better than others. I'm unfamiliar with Railroad Jerk- the vocalist is actually WORSE than Lou Reed, but, musically the group is closer to The Band. I liked Seamonster, the David Ellis Group, and Phoebe Legere best. The emphasis is on a more humanist, open interpretation of Jesus. For example, a couple of songs suggest, "When you make the male and female one, you will know God's kingdom." English also refers to the Gospel according to Thomas, recovered in 1945, which supposedly was written when Jesus lived. If you've seen the film "Stigmata" you've heard about this gospel, which the church allegedly wants to cover up because it would threaten its authority. English's interest is challenging authority, but I thought the ideas here are only mildly provocative, unlike in the realm of Marilyn Manson. However, fundamentalist Christians of all churches would probably find it an abomination, due to their inflexible outlook and insistence on taking everything too literally. Anyone interested in music about Jesus, likes "Jesus Christ Superstar," or interested in "concept" music should buy this.

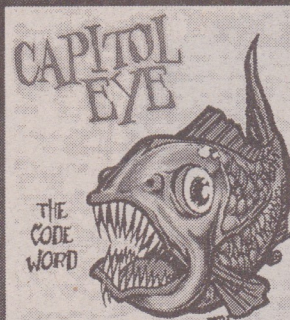
-TeKoLoTe

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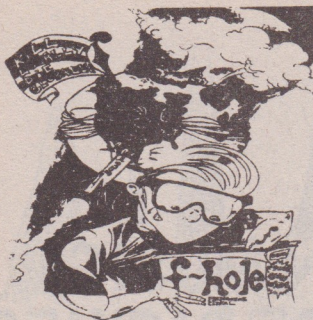


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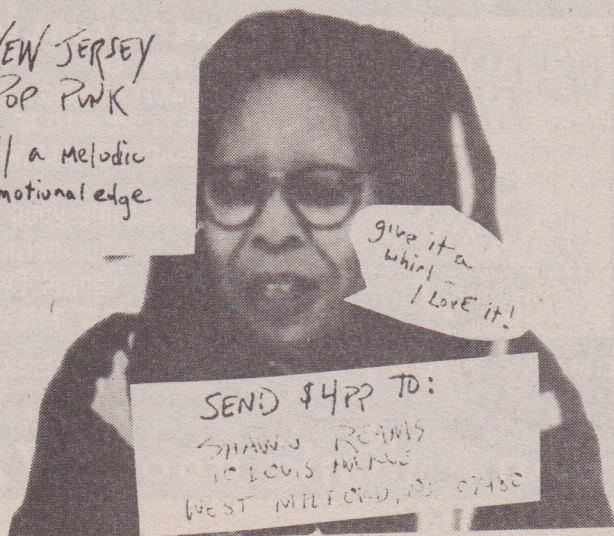
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**THE INSECTS
RETURN TO THE FOREIGN LEGION
THE INSECTS**

The Insects are a band with a sound that is very hard to pin point, but nonetheless, very cool. Their sound lies somewhere between a melding of seventies garage rock, glam rock and indie Brit pop with a flair for the experimental and bizarre sound wise. The vocals of lead singer Duane Hoover are a bit complex, as well with a multi-layered texture of styles ranging from Johnny Rotten in his P.I.L. days to David Bowie in the Ziggy Stardust era of his career. Lay under this the musical flavor of Hoover on guitar and his added noise/effects experiments, Peter Catucci on bass, and Milton Hernandez on drums, this band manages to carve out their own sonic niche. Stand out tracks include "Psycho Doll", "Where the Wild Things Are", "The Terminally Hip" and "Simple Heart Complexity." All in all, their sound is rare, raw, and original. If you get a chance, give this CD a listen, it's definitely in a class all on its own.

-Jaymes Mayhem



**SPAZZ
CRUSH KILL DESTROY CD
SLAP A HAM**

I keep trying to figure out why I enjoy Spazz so much. Is it the hilarious and jacked up samples and intros they use for their songs? The witty and satirical lyrics that always seem to end up being social commentary? Or the fast insane whirlwind blur of music that they make? Maybe all of the above. Sure this new release is more of what you would expect from the band, blinding fast power violence yadda, yadda, yadda. But I noticed the songs have more of a standout quality to them, being alot more memorable and dare I say "catchy"? Seems the band has been listening to alot of Larm and Mob 47 lately cause I can hear the influence pretty darn heavy as well. CD layout is great, good photos and cool flyer artwork displayed but the typesetting was a bit hard to read, I almost needed a magnifying glass. Fantastic song titles "Dwarf Goober Militia" and my personal fave "Black and Dekker Crusty Wrecker" (any song that calls drunk crusties "pieces of shit" is #1 in my book). Could be one of the their best records yet, let the pit commence.

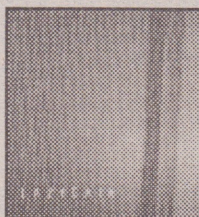
-Reid Fleming



**TRACK ONE AB
REVERIE
ROYALTY RECORDS**

Track One AB, a mainstay on the local Long Island music circuit, bring out their best on Reverie, an 11 track disc that could definitely qualify for "CD MOST LIKELY TO BE PLAYED ON DAWSON'S CREEK THIS FALL SEASON". If ya wanna pigeonhole this L.I. quartet, think a more commercial Bogmen, and for those not in the know, maybe try Soul Coughing meets Faith No More, although with a lot of Matchbox 20-ish melodies in place of the FNM ferocity. These songs are solid, with a strong emphasis on production, especially displayed in their curious cover of Bowie's "Golden Years". A good modern rock album that'll sure to get the 25 and up crowd rocking.

-MikeSOS



**LAZYCAIN
FIVE DAYS, EIGHTY HOURS
BIG WHEEL RECREATION**

Here's another self-styled, emo band reaching deeply into the grab bag of pretentious art-rock. LazyCain is a four-piece band from Virginia that has been around for five years, though the current lineup has been together less than a year. It is rather amazing how well most of these songs hold-up on repeated listening with complicated breaks, and an almost Phish-like intensity. The guitarwork is creepy and original while Cam DeNunzio's droning vocals actually fit this material quite well. What can you say about a band with song titles like "The Delicate and Intangible Symbiosis of Two Machines" or "This End of the Sun", except more power to you. Pink Floyd, Genesis and Yes would be proud of these guys.

-Dug



**JACT
S/T
TRAUMA RECORDS**

The self-titled debut album from Jact is a brilliant piece of musicianship that should find a happy home with anybody who likes The Counting Crows, Cracker or Son Volt. The CD includes 13 sophisticated tunes from this California-based 4-piece. At times you could swear you've heard these songs before, they have that familiar ring that most airplay hits have. It should be a quick ride to the top for these guys, with at least half of the tunes on this album worthy of radio attention. Some of the favorites are "Finchley Road", "Future's Gone" (both electric and acoustic versions) and "Your Heads on Wrong". This is a tremendous album and should establish Jact as a top draw. For some inexplicable reason, they've slapped a parental advisory sticker on this CD. I listened hard and couldn't find a damn thing. Oh yeah, isn't Jact a four-letter word?

-Dug



**BUCK JONES
BLISS
ONE TON RECORDS**

I believe the title says it all "Bliss." This is an album dripping with gorgeous sounds and beautiful lyrics set in a pop/emo backdrop. These four creatures that make up BUCK JONES do their damndest to construct a song that is layered with textures and emotion. Their sound is comprised of elements similar to that of Sonic Youth, Jesus and Mary Chain, Psychedelic Furs, Catherine Wheel and Charlatans UK, but what amazes me most is the depth of their lyrics, which just leave one reeling from the pictures that they paint in the mind and soul. The guitar work of Tommy Meador and Burette Douglas swirls and meshes seamlessly with bass work of Gabrielle Douglas and the forceful yet gentle drum work of Cody Lee. The sumptuous vocals of both Gabrielle and Burette play off of each other nicely and make for an absolutely blissful listening experience. Check out the track "In Your Head", with its stirring lyrics, the powerful revelations of "Wash", the strong vision of dissolution in "Falling Down", "Decide", with its very John Lennon-esque sound and the haunting "Breathing In". This is truly an amazing album; you owe it to yourself to check this CD out!

-Jaymes Mayhem



WHERE FEAR AND WEAPONS MEET THE WEAPON REVELATION RECORDS

Now that's a mouthful of a name for a band - so long it's hard to remember it when I'm trying to tell someone about this full-on hardcore band, reminiscent of D.R.I. ("Dealing with It" era), mixed with a bit of modern hardcore like A.F.I. or Straight Faced. "The Weapon" is a balanced, full-length debut that punk and hardcore enthusiasts alike can appreciate. It's a little bit short, with fifteen songs clocking in at less than 22 minutes, but these boys really blaze. I recommend jumping on this bandwagon early, because when word gets out, Where Fear and Weapons Meet will rule the hardcore wasteland like Lord Humongous.

-Slosha

what if i
had the cd
cover?

you've always hoped you'll run across but rarely ever do.

-John Sweeney



METALIUM MILLENIUM METAL: CHAPTER 1 PAVEMENT RECORDS

Even though the lyrics on the conceptual Metal Millennium rate high on the cheese-o-meter (isn't being a soldier of metal an obsolete job these days?), the all star metal outfit Metalium definitely display some powerful chops, boasting members of Savatage, Yngwie Malmsteen, and Gamma Ray in their arsenal. Metalheads will rejoice to the sonicality of "Revelation" and "Void of Fire", and may even shed a tear or two on the ultra ballad "Metamorphosis". Already a big hit in Germany, will Metalium conquer the world in one foul swoop? Nah, definitely not on these shores (especially with titles of songs like "Strike Down The Heathen"), but at least

there's a new band for all metal brethren to add to their collections that are worthy to stand along side the Merciful Fate, Maiden and Priest CD's.

-MikeSOS



CORE THE HUSTLE IS ON TEE PEE/MIA RECORDS

Oh where, oh where has the trippy NJ trio Core gone? Well, after a shining 1996 debut on Atlantic Records, this ultra talented bunch of stoners returned back to the NJ Shore and have since resurrected with another gem, the 13 track The Hustle is On. And man, is it ever, as the Ryan brothers (Tim and Fin) along with Carmine Pernini mix 1/3 Sabbath, 1/3 Shaft and 1/3 R.O.C.K. from the USA for a lethal dosage of acidic rock. From the opener "The Monolith Problem", Core establishes that going from major label back to an indie doesn't at all cramp your style, as they retain their heavy mix of blues, jazz and psychedelia ("Fleetwood", "Square and Round", "Skinny Legs and All"). A great revival for these guys, a must have for all stoner rock buffs, and even if you prefer not to toke, an excellent album for those who like to get lost in music.

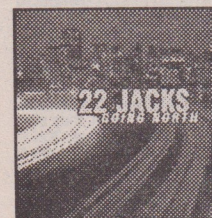
-MikeSOS



REACH THE SKY SO FAR FROM HOME VICTORY RECORDS

Although I know these guys encourage moshing as opposed to slam dancing, Reach the Sky makes a strong impression as a legitimate hardcore outfit with genuine emotions coursing through their music. Not emo in the least musically, RTS is at ease riffing and pounding out thirteen lucky hardcore tunes that Gorilla Biscuit fans will most assuredly eat up. The lyrics are mostly based on a personal heartbreak level, but they show a rugged perseverance that could turn any pessimist into a shiny, happy person for at least a second or two. I really liked "Everybody's Hero" and "Lost Glories", a song from their 7-inch, about love lost and the problems that

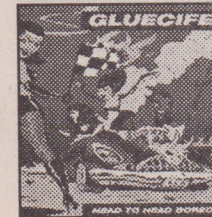
-Slosha



GOING NORTH 22 JACKS SIDE ONE DUMMY

This is the third release from semi-locals 22 Jacks. I say semi-local because some band members live in No. California, and some live in O.C. 22 Jacks features Joe Sib on vocals, Steve Soto on guitar and vocals, Jose Medeles on drums and percussion, Bill Fraenza on guitar and backing vocals, and Dave Nassie on bass. According to the liner notes, Sib and Soto share most of the songwriting credit. While the entire CD shows a mastery of the pop punk genre, you can kind of tell who wrote which song by listening to the CD. Soto's songs are a little more melodic and pop-influenced, while Sib's are more rhythm driven. Soto's songs are also very recognizable being similar to his earlier work with the Adolescents and Joyride. He's a real hook meister with the chorus of each song-extremely infectious. The guitar lines are very bright and ringing. Soto's best songs here are "All I Can Do", "Eleventh Hour", and "Feeling Sorry". The latter is a slower number with really nice guitar work. Sib's standout songs are, "Somewhere in Between" and "Highway", a moody, rootsy road song. If you like poppish punk, you're surely like 22 Jacks.

-TeKoLoTe



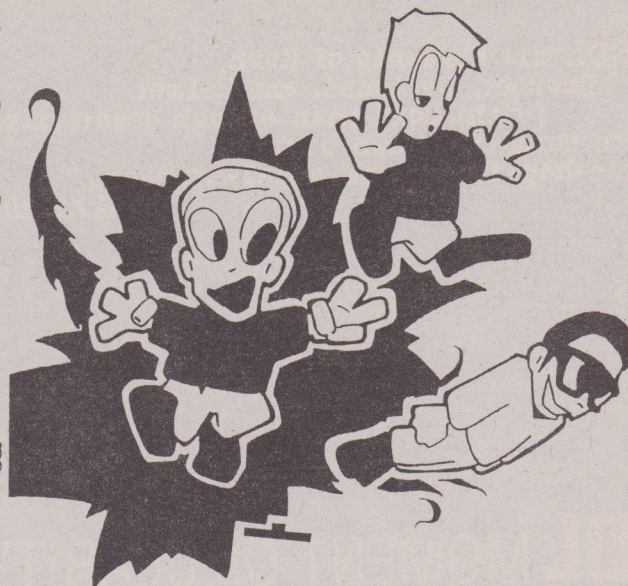
GLUECIFIER HEAD TO HEAD BOREDOM DEVIL DOLL RECORDS

Gluecifer's songs aren't terribly distinct from each other, but overall it's highly competent hard rock, so fans of the genre won't be disappointed. There is a heavy emphasis on hard rock guitars, but once in a while the music leans towards punk. The vocals are classic hard rock with a Norwegian accent detectable at times (the band is from Oslo). Three live tracks were apparently recorded in Scandinavia (where the audience would understand the Norwegian chatter between songs). Typical songs deal with hot rods and sniffing glue, but for the most part the topics concern the usual hard rock preoccupations with "scoring" and being "all set for action". Occasionally, the subjects veer towards more exotic tastes, such as in "Dogburner", a song about lighting dogs on fire (is nothing sacred?).

-John Sweeney

Endless Mike. Pop punk from the backwoods of Connecticut.

Check out their latest release, *The Stoggy Hollow EP*, featuring the song "Jerry".



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FENIXTX
S/T

DRIVE THRU RECORDS

I loved this album by FenixTx. I have seen them live a couple of times, when they were still calling themselves RiverFenix, but had no idea how far they had come. The 13 songs on their self-titled release are stories about boys and girls, minimum wage, and angst in general. Songs like "Jean Claude Trans Am", brings to mind bands like Blink 182, but this band is more than just a Blink knock-off. FenixTx have compiled a collection of songs that are fun, engaging, and best of all, good rock songs.

—Cecelia Martinez



CANDIRIA
PROCESS OF SELF DEVELOPMENT
MIA RECORDS

Hailing from the breeding ground of many of NYC's greatest bands (Brooklyn, NY to be exact), the quintet known collectively as Candiria have come to us via MIA Records to blow away your conception of what an extreme band should be. This band is truly the most unique combination on the circuit today, blending jazz fusion, metalcore and hip hop to create a cavalcade of sound and fury that is truly indescribable and must be heard to believe. Candiria's stellar musicianship, shining thorough on every track, is second to none, and they've toured with everyone from Orange 9MM to Morbid Angel. Until now, Candiria have been the NYHC's best kept

secret. Consider yourselves properly warned and pick this CD up to hear one of the most exciting and groundbreaking bands that heavy music has to offer.

—MikeSOS

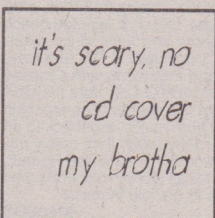


SENSEFIELD
PART OF THE DEAL
GRAPEOS RECORDS

This four-piece band from LA has been together since '94. Their music was once labeled hardcore punk, but has progressed to some nebulous form of positive, melodic rock that is a pure pleasure to hear. The lead vocalist, Jonathon Bunch, has a high, hypnotic voice that meshes well with the ringing guitars and fast paced drumming. The title track, "Part of the Deal", builds to a climactic chorus of "Is saving my life part of the deal?" Lyrics such as "You give me every reason to be happy" once had listeners pegging them as a Christian band. The band has refused the label, but it is interesting to see how there is an attempt to lump any band with a

positive message into a religious fold. This is only a five-song EP, but it contains enough positive vibration to keep you smiling throughout the day.

—Dug



GAMMA RAY
POWERPLANT
NOISE RECORDS

Gamma Ray features members of Helloween, and they play power metal akin to the likes of Manowar, Judas Priest and (obviously) Helloween. This testosterone filled 11-track disc is a headbanger's delight, complete with metallic opuses ("Anywhere in the Galaxy" and "Wings of Destiny"), and an endearing metal cover of the Pet Shop Boys "It's A Sin". Powerplant definitely lives up to its name, but it rates a little too high on the cheese-o-meter (who can actually take a band seriously that writes a song called "Heavy Metal Universe?") for mass consumption.

—MikeSOS



FIREBALL MINISTRY
OU EST LA ROCK?
BONGLOAD RECORDS

This duo (trio when playing live gigs) is kinda like the Captain and Tenille of stoner rock. This 8-track disc truly proves that you can't judge a book by its cover. By the initial look, it appears to be yet another sacrilegious death metal band, but to my chagrin, what we have here is another fun loving, although slightly sacrilegious, tripped out outfit. Just check out the grooves in "665" and "Guts", and try and defy your hips from shaking. Guest spots by former Megadeth drummer Nick Menza give this ministry yet another one of my hard earned horned hands. Pick this puppy up if you like a little grind in your cup o' stoner rock soup.

—MikeSOS



SUPERGLUE
SUPERGLUE
FORK IN HAND RECORDS

This young Boston sextet has put together a syrupy-pop dayview CD that ought to attract a lot of fans, mostly female. The majority of the songs are about girlfriends or girls that they'd like to meet and the rest of the songs...are about other girls. Oh yeah, they also like to wear Mexican wrestling masks, a definite plus. Kevin Fischer and Ian Inglis team up with dual synthesizers to create a pleasant and original overlay to what-would-be typical pop rock tunes. Some of the memorable songs are "My Girl", "Be Mine Forever", "Kathleen", "Falling for Her", "You're So Pretty", ...you get the idea. Did I mention they like to wear them wrestling masks?

—Dug



PEACOCKS
IN WITHOUT KNOCKIN'
JUMP UP!

This import from Switzerland blends together the best of rockabilly and ska to create a sound that is all their own. Now I know what you're thinking, "ska and rockabilly?" Don't be alarmed, it's not as scary a concept as it seems. Bands have done the ska/swing thing before (Cherry Poppin' Daddies/ Save Ferris—NOW WITH 80% LESS HORNS!). There are some damn rockin' tracks on this release, their rockabilly/ska hybrid works and works well! This three-piece outfit slaps together a mean blend of guitar work, upright bass slappin' and skin pounding to create a sound similar to a cross between The Living End and the two-tone ska style.

Check out "You're Not Better," the ska flavor of "Untitled," the brash sound of "It's All Your Fault," and acoustic spin of "Let's Rock". Definitely a different sound and feel, but it works well on many plains that it doesn't even make a wave. This is definitely a CD worth checking out for both the music and originality factors.

—Jaymes Mayhem



**THE LONDON SUEDE
HEAD MUSIC
NUDE RECORDS**

About six years ago, I heard a song on the radio that I really liked. It didn't sound like anything else that was getting airplay at the time - Pearl Jam, Dinosaur Jr., Soundgarden, the Gin Blossoms and Soul Asylum. As I said to a younger friend, "This stuff takes me back to the early '70s." I finally found out the name of the song. It was "Metal Mickey," from the first album by an English band called Suede, and there were some bits in the media about their androgynous look, among other things. Meanwhile, Suede got sued and had to change their name in America, to the London Suede. They fired a guitar player, replaced him, started their own label, and kept making records. "Head Music" is one of the best CDs I've heard this year. The London Suede's music has what most of British pop, including the much venerated Radiohead, is missing - a SEXY BEAT that makes you want to move your hips and booty with another person, in a vertical or a horizontal mode. The strongest examples are "Savoir Faire," which has a really sinuous beat, and "Can't Get Enough," which has a really sexy riff. The bands they most remind me of are David Bowie, T-Rex, Cream and the Zombies. The sound is smooth and multilayered, with really beautiful vocals from Brett Anderson, who is backed by Richard Oakes on guitar, Simon Gilbert on drums, Matt Osman on bass and Neil Codling on synthesizers. If you have any interest in the pop/emo scene, you MUST get this CD. It truly represents the apogee of the genre.

-TeKoLoTe



**UNCLE TIKI
A DIFFERENT KIND OF LOUD
MY INSTINCT RECORDS**

Maybe it's just me, I don't know, but most recently I have been finding myself listening to CDs twice just to get the full impact. I guess that first spin is just not enough to win me over. Such is the case with the latest release from Uncle Tiki. This three-piece band combines aspects of psychobilly, blues and good old fashion, in your face rock 'n' roll to create a sound that really cooks. With strong and steady riffs on guitar, a righteous bass sound and drums that know when to punch it, these three cats know how to play it and play it all. From balls to the wall tracks like "The Devil's Son," rockin' tunes like "Off Like A Rocket," and bluesy influenced songs like "All My Hate," Uncle Tiki has got a grasp on the vibe and delivers it with feeling. If you like bands like Los Creepers, Custom Made Scare, and even John Spencer Blues Explosion, then give this disc a try and you may just be as won over as I was.

- Jaymes Mayhem



**ONE WAY SYSTEM
WAITING FOR ZERO CD
GMM RECORDS**

Add another 80's band that has reformed to the retro-pile and file them under "UK punk band that wasn't that great to begin with". Some bands reform to cash in on nostalgia or maybe achieve some unfinished musical feat as an act of closure. I'm not sure of One Way Systems motives but maybe they would have been better off left undone. To start, the layout for the CD is horrible. Total boring textbook pictures that you have seen before and awful type-setting too, who did this piece of crap? If you are doing a punk rock disc make it look interesting!! The music is mid tempo punk with some good hooks at times (not much of a deviation from their 80's

material) but the production is so clean the music has no bite or edge and rarely rises above sounding mediocre and uninspired. Plus, your really pushing my attention span for good punk rock when your record is well over 40 minutes in length (everyone knows all good punk records are under 30 minutes) boring!!!. Lyrics are well written, criticizing mainstream media and society with good attention to not being hypocritical. But still that's still not enough to keep this record from ending up being a boring chore to listen to. All bark but no bite One Way System will find themselves heading one way ...straight to the "has" bin.

-Reid Fleming



**TRICKY WOO
SOMETIMES I CRY
SONIC UNION**

OK, so I didn't have a whole lot of information on this band as I began reviewing this album, so I can't be blamed for having nothing to help me get a grasp of Tricky Woo. From the get go, I was reminded of one of those old foldout albums, all psychedelic and stuff. With song titles like "Alright" and "Hypnotic Persuasion", "Sometimes I Cry" is packaged like a 70's album, reminiscent of bands like Led Zeppelin or Aerosmith (on a bad day). I was bored. For the entire guitar driven drama, Tricky Woo has nothing new to say, and a sound that can't compare to their influences.

-Cecelia Martinez



**GIMP
LOST ASPIRATION
NEW LEFT RECORDS**

This CD consists of 7 fast, aggressive rock tunes from the Encinitas-based Gimp. These guys commit a sensory assault on every tune, pounding out hard-core riffs like an extreme skate video. The lyrics are clever, smart-alecky and a little obscene. There are a few moments to catch your breath on this CD, usually the first ten seconds of every song. Some of the best songs on this disc are "My Food" (a homage to refrigerator mold and food choices), "Lost Aspiration" (the angst-ridden title track) and "Last Laugh" (a tribute to drunken sex). Lost Aspiration may not be politically correct, but it sure is catchy.

-dug



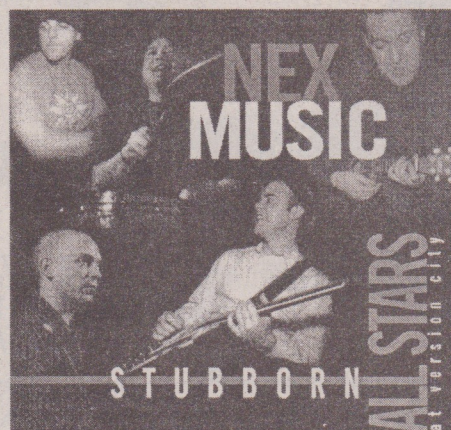
**ALLISTER
DEAD ENDS AND GIRLFRIENDS
DRIVE THRU RECORDS**

There seems to be an abundance of pop-punk influenced bands hitting the streets nowadays and Allister is another face in that crowd. With a sound somewhere between MxPx and Home Grown, this four-piece outfit does manage to deliver a quick riff and a steady beat, which translates into a rather fast and furious sound, but the lyrics leave a bit to be desired. Most of the songs tend to be a bit simplistic in their structure and the lyrics themselves are a bit void of depth. But even with that in mind, this CD is not completely devoid of merit. The switch off lead vocalist duties between all four members of the band is quite refreshing and definitely adds

to the appeal of this band and even among the rather plain song writing talents, there are a few songs that do make the grade. Check out "Moper" with its contemplation of life's trivialities and the track "Timing" with its story of a one sided relationship hitting the rocks. I think Allister has a huge potential to be something greater than it is and with time, it should happen. If you are looking for something new in that vein of the pop punk world, then give it a listen and one day you may be able to say you were there way back when.

- Jaymes Mayhem

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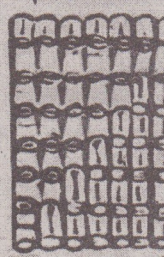
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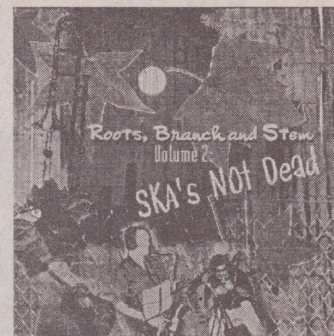
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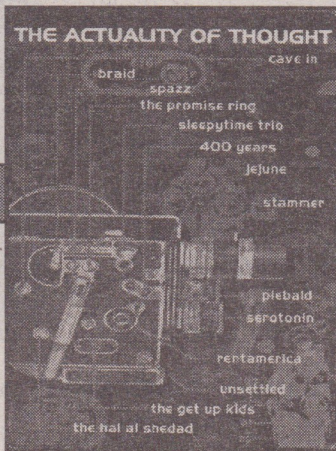
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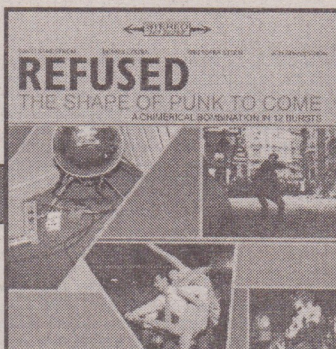
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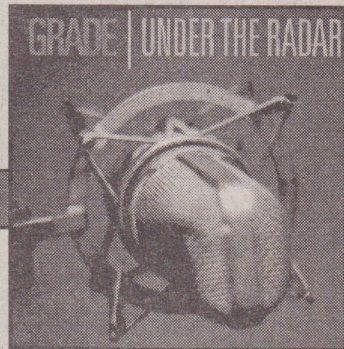
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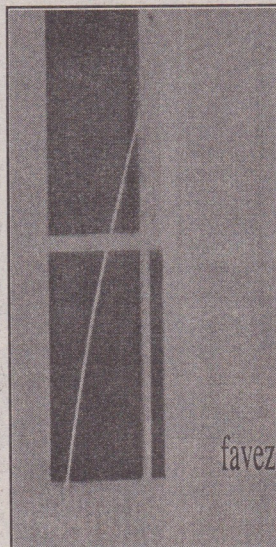
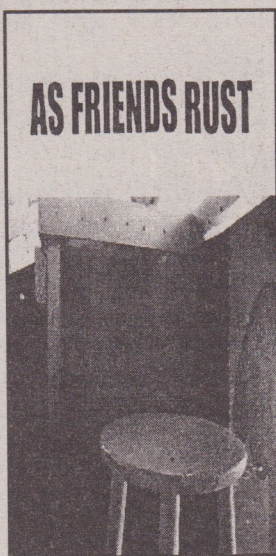


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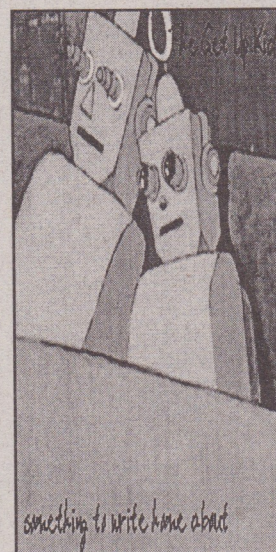
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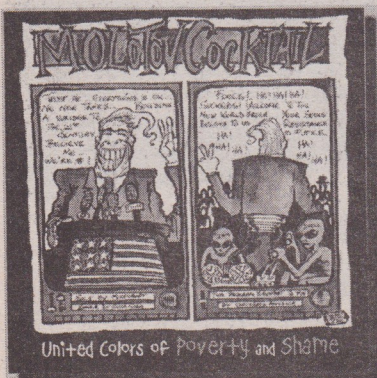
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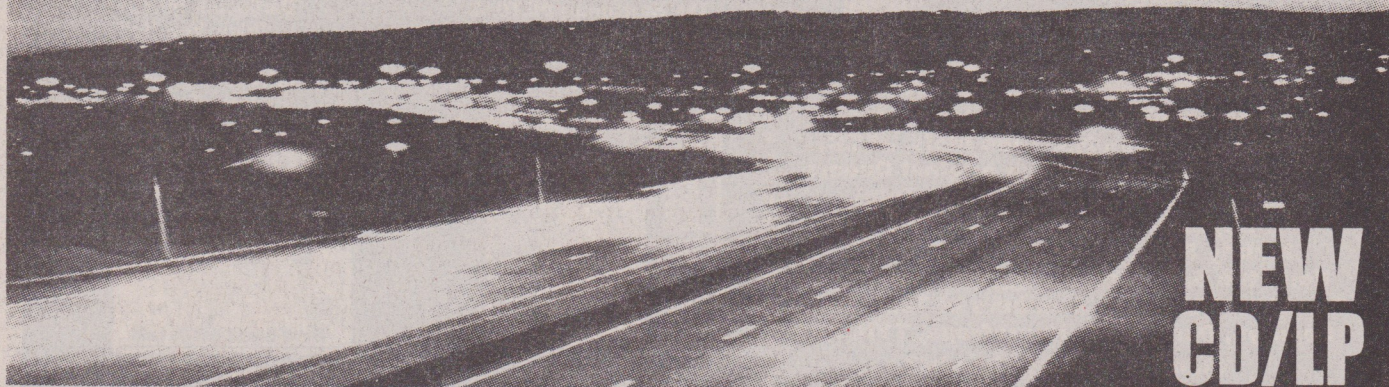
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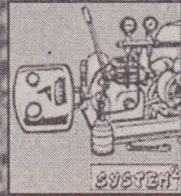
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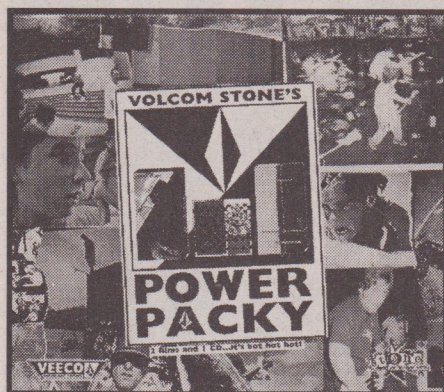
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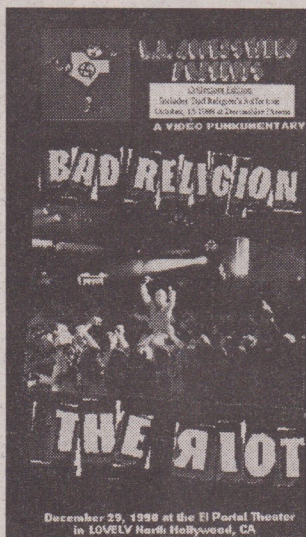
VOLCOM STONE'S POWER PACKY VOLCOM STONE ENTERTAINMENT

Power Packy is a package of two videos with a comp CD included. The first video is called Frankenplasm. Opening with subliminal messages on the screen such as, "cancel yourself", "overthrow history", and "confusion is next", the viewer is bombarded by chaotic visual images. Frankenplasm has some great surfing from Newport Beach locals, such as hot up and comers like Matt Murphy, Maikoi Makena, and Punker Pat

(Pat Towersey). Although the footage is limited somewhat to typical head high surf at 54th St. in Newport, shredders like Dave Post, Mark Caffey, Gavin Beschen, and Troy Eckert make it look unreal by their performances. Shawn "Barney" Barron goes off on huge air-to-fakes, and actually pulls off one of his patented "Barney Rolls" on film. The soundtrack features a blending of techno, acid jazz, hip-hop, and improvisational stuff. Some metal thrash and punk tunes bring things back up to speed where needed. The overall vibe is artistic in its use of slow motion shots and sound bites from films such as Caddyshack. Do you remember, "Spalding, nooooo! Doodee!" Nathan Fletcher scores an insane left-handed barrel, perhaps in Indonesia. Other rippers included Kaleo Roberson, the highflying Jason "Ratboy" Collins, Jun Jo, Chava Greenlee, and many more. Some of the contest footage at G-Land and pipeline are swell. Poor Andy Irons went over the falls hard, and the video shows the lumps he took for it. The pranks in the video are also funny, and the street skating and snowboarding segments add variety for those of us with short attention spans. Next!

The Exceed Program video is more of a hodge podge collection of home video footage shot by Jamie Heinrich. It has a silly, travel digest, backwoods feel to it. Soundbites from Scarface and The Shining go well with the amateur style "plot". Skating from Remy Stratton and Rune Glibberg rule. Weird 8-mm movie style videos of people rummaging around in trees along with footage of anarchistic break dancing in the kitchen of a cabin, and the starting of a structure fire are entertaining; however, the project seems thrown together. Footage of grooms destroying a hotel room and giving its pillows a good ass wiping were funny. The Line playing at a warehouse with its ensuing slam pit was entertaining, and the video is topped off with painful skating bloopers. Lumps!

The CD comp has bands like Stranded, Four Stroke Donkey, Pennywise, Spoonfed, The Line, and many more. GRADE: S for Super-bargain.



BAD RELIGION: THE RIOT LA ACCESS VIDEO PRESENTS

Touted as a "punkumentary", this video contains some historic footage of punk icons, Bad Religion. Unfortunately, because it contains neither dialogue nor narration, it isn't a really a documentary. The disjointed footage is of the infamous riot at Bad Religion's show at the El Portal Theatre in North Hollywood on Dec. 29, 1990 with Pennywise and NOFX as openers on the bill (although there is no footage of the opening bands).

The sound quality is bootleg quality, as cameraman Richard White was stood directly in front of the stage most of the time. Thus, we minimally hear Greg Graffin's vocals coming through

the stage monitors. On the upside, if you are a BR aficionado, then you'll still be able to recognize "You Are The Government" (in all 90 sec. of its glory), "Yesterday", "Bad Religion", "The Voice of God is Government", "When", "We're Only Gonna Die For Our Arrogance" and more. I must admit that it was pretty humorous to see legendary punk rock guitarist Greg Hetson sporting long curly "L.A. Rocks" style locks of hair. Before any of you threaten to kick my ass, though, let us not forget that these were the late '80s that we we're talking about here! The '80s vibe hits home when a Vision Streetwear clad individual climbs on stage. We also see current BR drummer Bobby Schayer as a drum tech for then-BR drummer Peter Finestone! Clips from one show of BR's "Suffer" (Oct. 1988 at CSUN) were of similar low visual and sound quality. BR played some great tunes such as, "Land of Competition (to which Graffin mistakenly sings the 1st verse twice in a row)", "How Much is Enough?", "Doin Time" and "Part III". The video jumps forward to 1990 again as the band sound checks with "21st Century Digital Boy" at the El Portal. The cops break up the show, and the promoters try to reason with the crowd by offering them either a refund or a choice of tickets to their choice of two performances the following night at the Whisky. While the footage from outside the El Portal shows firemen hosing off punks, we really don't get to see ANY of the rioting indoors. Afterwards, you see the trashed box office and injured punks inside the building being taken away in stretchers. BOGUS! While the selling point made on the video sleeve is that this is a piece of "punk rock history", there is really NO action or any explanation for what happened. Perhaps an interview would have been nice.

Overall, this is probably worth watching, but definitely not worth its full retail price. Your money would be better spent on the purchase of any of Bad Religion's albums that you may be missing from your collection, especially "Suffer". GRADE: F for False Advertising



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RELEASE: AGRESSION NEEDS AN OUTLET SERSON PARK/ VICTORY RECORDS

Assembled by Brant Serson, this is a nice documentary of punk rock and hardcore. It features well-edited interviews with bands, managers, and grass roots promoters, as well as heaps of live show footage. Bad Religion's Greg Graffin reveals in an interview that as a teenager he felt like a misfit who didn't connect with the hippies or surfers of So Cal. Graffin later talks about the etiquette of dancing at rock concerts in the '70s, and how punk made "bumping into one another" an acceptable activity. Mike Palm of Agent Orange talks about punk's beginnings as a dangerous subculture. Steve from Yuppicide calls PR a reaction to '70s rock, stating that modern HC evolved from rock n' roll based punk towards faster, more aggressive styles as musicians grew tired of the stagnation. Ignite's Zoli talks about punk fashion as a fashion statement. Zoli tells a story on how being a punk

used to entail grabbing a blue collared shirt out of your dad's closet, and he contrasts that with how expensive it is to be a punker now (with baggy shorts and stuffed animal backpacks). 454 Big Block speculates that PR gradually lost its edge and that HC became a true branch of PR in NYC. In an age where punk has become the mainstream, 454 Big Block calls HC is the last remaining underground subculture of PR. The pop punk band, Weston, talks about how fans of HC accept their lighthearted music, and that when they are billed with HC bands, people dancing around during their set tend to resume beating the crap out of each other right after they're done playing! Earth Crisis emphasizes the clear mindedness of the Straight Edge scene, and they stress the elements of accountability for one's actions, freedom, clarity of mind, fairness, and a vegan lifestyle.

Most of the bands interviewed (ex. Sick of It All, Shelter, Bloodlet) talk about the positive aspects of playing at small venues, where the bands can get close to its fans and make a connection. Similarly, the kids in the crowd feel that they can talk to the bands outside before a show, and even get on stage and grab the mic during the show. Big venues, the artists argue, are for big rock stars. \$35 a seat is too much to pay when you have to sit in your seat and "watch" the show from behind a 30-ft. barrier! Many artists also give props to Minor Threat and Gorilla Biscuits. Blink 182 feels that one negative aspect to punk becoming mainstream is that people with no idea what it's all about come to shows to release aggression and beat people up; on the other hand, they state that punk is great music and there is nothing wrong with greater exposure. Plenty of opinions are also offered on how punk has become watered down and lost its element of danger, but that violence at shows continues to threaten unity. Solutions offered? Conscientious slamming as a safe outlet of aggression! By the looks of the slam pit at a Sick of It All show, though, I'm not sure how feasible that is. Overall, you'll see plenty of shaven heads, tattoos, pierced tongues, SG guitars, and Marshall Amps.

While the video is entertaining and informative, I feel that the video could use a discussion on how HC picked up elements of dark metal, and how tension ensued (and continues to exist) between punkers and HC fans. GRADE: I for Informative.



DNA SIGHTS 999.9 URBAN VISION

If Japanese sci-fi animation is your thing, be sure to check out this new video by artist Leiji Matsumoto. The story takes place in the year 2024, when a meteor shower wreaks havoc on the earth, nearly wiping out all of human civilization. The cataclysmic event threatens to alter the course of human evolutionary history, and the survivors are overwhelmed by a ruthless military regime determined to subjugate the entire planet. Our protagonist is Tesuro Deiba, a survivor who mysteriously recuperates quickly from the meteor shower bombardment through his own inner power, and he must soon defend himself against Trader Forces. His partners include a beautiful young lady sent to save the earth from devastation, a professor, and his assistant. While I am by no means a connoisseur of this genre, I enjoyed watching it. GRADE: T for Trippy



THE ACTUALITY OF THOUGHT BIFOCAL MEDIA

Brad Scott and Charles Cardello put together this artistic compilation video of mostly emo, heavy indy, and punk bands. 400 years is a noisy band, and all that you can really hear on their clip is yelling and guitar feedback. San Diego's Jeune plays a cool instrumental song with flanged guitars. A half-naked snowball fight precedes their second performance in a dark living room. The producers then use kaleidoscopic imagery and make visual references to pot smoking. Stammer is a screaming band and their segment is performed at a party in a cold garage, while clips from Depression-era and random dead folks are flashed on the screen. The Promise Ring is an awesome band in my opinion, but you can't hear their vocals at all on the video. As with many small room performances, you can see the movement and feel the energy of the band, but the snare drum and cymbals are simply overpowering. Unsettled puts on a noisy punk rock performance at an open house collective. Piebald's magnificent performance in front of a graffiti wall is the highlight of the video. The

crowd knew their dynamic songs very well and sang some of the parts along with the band. Serotonin plays at a house party while a ski mask clad individual dances in front of the band. Spazz is another band that screams and yells at a pool and ramp skate demo or contest. The Hal Al Shedad are a noisy experimental band that sound like Possum Dixon on crank. Rentamerica does more of the intense screaming kind of stuff. Louisville's Get Up Kids play an energetic tune in the living room of some house. Out of Urbana, Illinois, Braid plays at a skate demo.

Overall, the selection of bands was good, but a few captions would have been nice. How are we supposed to know what songs the bands are playing, or where the bands were performing? To sum it up, while the camera is usually at a favorable angle right in front of these bands, what you usually get in the vocal department are singers' failed attempts at screaming over the other instruments. GRADE: E for Emo.



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BURIED ALIVE - "The Death of Your Perfect World" CD (Victory)
Ultra-heavy, driving metal-core that's so thick, it'll eat away at your flesh. Firmly embedded in reality, the lyrics deal with the usual schtick: Self-destruction, betrayal, and general chaos.

Despite all the supposed negativity and driving devoid-of-melody blasts, Buried Alive comes off sounding like champions of self-improvement and purveyors of revolutionary spirit. Eleven total splinters of sonic battering rams that don't let up. It's nothing ground breaking by any stretch, but it's far and away an improvement on so many bands in this genre attempting to maximizing their "heaviness". Fuck I can't wait to see this live in November. Keep your eyes peeled.

THE RANDUMBS - "In Search of the Abominable Snowman" CD (TKO)

I think this is the only TKO release I've disliked. Borrow it from some lame kid with a mohawk and a case of Schlitz under his arm and you'll know why too. Boring three-chord snot with little to no originality, musically or lyrically. Songs about beer, Y2K, hate, and something about 1983. If you're new to the TKO family, it's all about the Bodies. Ask for them by name. Pass this over in a big way.

V/A - "Revelation Records Summer Sampler" CD (Revelation, duh)

Farside, Fastbreak, Willhaven, Gameface, Shai Hulud, Nerve Agents, Himsa, Speak 714, By a Thread, The Judas Factor, Garrison, Damnation A.D., WHERE FEAR AND WEAPONS MEET (anything they do is a STONE GEM), and Kill Holiday. Chances are you've heard of just about all these bands, and own records by more than a couple. Some samplers can be incredibly redundant, serving as a sample of what every band has to offer, then placing a track barely worthy of being a b-side on it. Lots of these songs are of single-quality. Especially the contributions of The Nerve Agents, WFAWM, Gameface, Farside. Fuck the whole thing is good. Get out and squander a few measly bucks for it.

PRESSURE POINT - "Life's Blood" CD (TKO)

This is the sort of good street punk/Oi! that I know and love from TKO and the Bay Area in general. A good blend of heartfelt lyrics about unity and life on the street, and an excellent score...highlighted by rough and tumble guitar solos busting out in a sporadic manner. Just six songs make this an EP, but it's worth the money, produced by Lars Fredrickson to boot. One song in Spanish that makes all the wanna be punk-rock-en-Espanol wanna be's look really bad. Necessary for anyone with any interest in the state of ruck-n-roll in the 90s.

PITBOSS 2000 - "Everyone's a Winner" CD (Use Your Head)

The one and only band that touts themselves as members of the "Hardcore Entertainment" genre, PB2K is basically One Life Crew reincarnate. That itself, is a problem. Basically this picks up where OLC left off. 1983 style hardcore, fast and furious, that disses everything from Krishna to retarded kids. The saddest thing about the whole ordeal, is that they actually have talent. I cant go on any further, this was a waste of a review. Anyone want a used PB2K CD? Just 35 cents post paid.

THE STRIKE "Shots Heard Around the World" CD (Victory)

Victory delves into Clash inspired rock and roll with melody. That's the best way to sum this up. Oh....and as it turns out...it's not that impressive. Twelve tracks of further proof that originality, while helpful, doesn't necessarily equal success.

KILL YOUR IDOLS "This is Just the Beginning" CD (Blackout!)

Fuckin' awesome DC style hardcore in that early Dischord vein. (Teen Idles, SOA, etc.) Straight ahead and sporting X's, this band brings me back to my introductions to hardcore, and I mean that in a good way. Their press indicates a Negative Approach influence, and it's clearly there. Apparently they've toured the states quite a bit, hopefully I'll actually catch up to them next time they're in my neighborhood. The only problem? This CD is just eight songs. Gimme more.

V/A "Before You Were Punk 2" CD (Vagrant)

Modern punk bands taking a crack at 80s new wave hits. The idea is kinda cheesy, but interesting nonetheless. I heard

the first incarnation of this proverbial flashback series before, and it had its strong points. This record features some heavy hitters, NOFX doing "Electricity", Bouncing Souls giving it a shot with "Don't You Forget About Me" and Rocket From the Crypt doing a fab version of "This Way Out". I take themed comps with comedic undertones on a strictly novelty basis typically, but this deserves special consideration, and I'd ask your local record shoppe clerk to give it a spin.

V/A "The Bay After" CD (Raw Power)

The theme of this comp is current South Bay bands covering songs of the forefathers, ie: Black Flag, Circle Jerks, Descendents, Redd Kross, etc....being covered by 98 Mute, FYP, The Smut Peddlers etc. Basically, this is nothing special, no version of any song here even remotely makes me think twice about popping in the original. Mere respect, admiration, and paying homage isn't enough motivation to put out a record. Perhaps selling points and rehashing great songs that remain great songs in their own right and need no assistance, is. Blah.

V/A "The East Coast of Oi!" - CD (Radical Records)

I've never been a fan of ANYTHING Radical has put out. This however, is pretty good. A comp of 17 bands, featuring mostly unknowns. A few of the bigger names making appearances are The Ducky Boys Man's Ruin, and the always amazing INFILTRATORS! It's all pretty much straight ahead Oi!, with no real surprises. Nonetheless, it's very good and worth a gander from any of you working class types.

FASTBREAK "Whenever You're Ready" CD (Revelation)

Fast melodic hardcore, with some serious emo-influenced lyrics. Thirteen tracks with titles like "People Like You", "Goodbye", "Music is my Girlfriend", "Why I'm Calling", or "Could Not Try". Toss that in a blender with Face to Face inspired melodies, and Lifetime style pop sensibilities, hit puree, and viola! Success! Excellent musicianship mixed with tough, endearing vocals continue to impress me. While no track in particular stands out, in this instance it infers an excellent record with plenty of hits.

FARISIDE "The Monroe Doctrine" CD (Revelation)

To be perfectly honest, I'm the wrong person to be reviewing this. Anything I've ever heard Farside recorded, I've enjoyed immensely, yet admittedly I've never been an enormous fan. For no reason in particular either. It possibly stems from always being a bigger fan of their musicianship as opposed to lyrical content. Being older now, I'm more appreciative of bands with the total package. And here, they fit that exact billing and prove it once again with this record. Seventeen tracks of vintage Farside-esque bliss recorded in various sessions in 1997 and 1999. For serious long time fans, I'd imagine the long, much talked about, break must have nearly killed them. Influences pour out of every sonic orifice on every possible track. Be it something ultra heavy, or radio-friendly pop sensibilities, Farside can and does do it all. Reaching from ballads like "I Hope You're Unhappy" to brutally heavy instrumentals like "Liz Hurley", they've truly earned all accolades it's received...and changed me to a dedicated fan.

-Dave "Blitherington"

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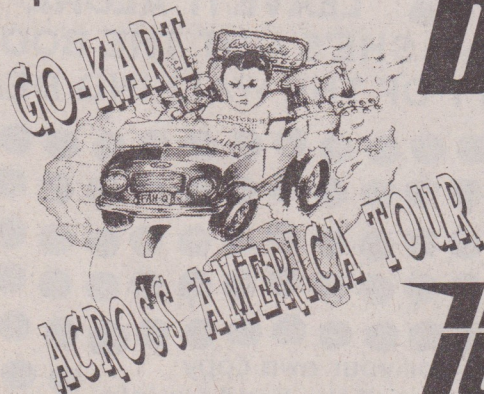
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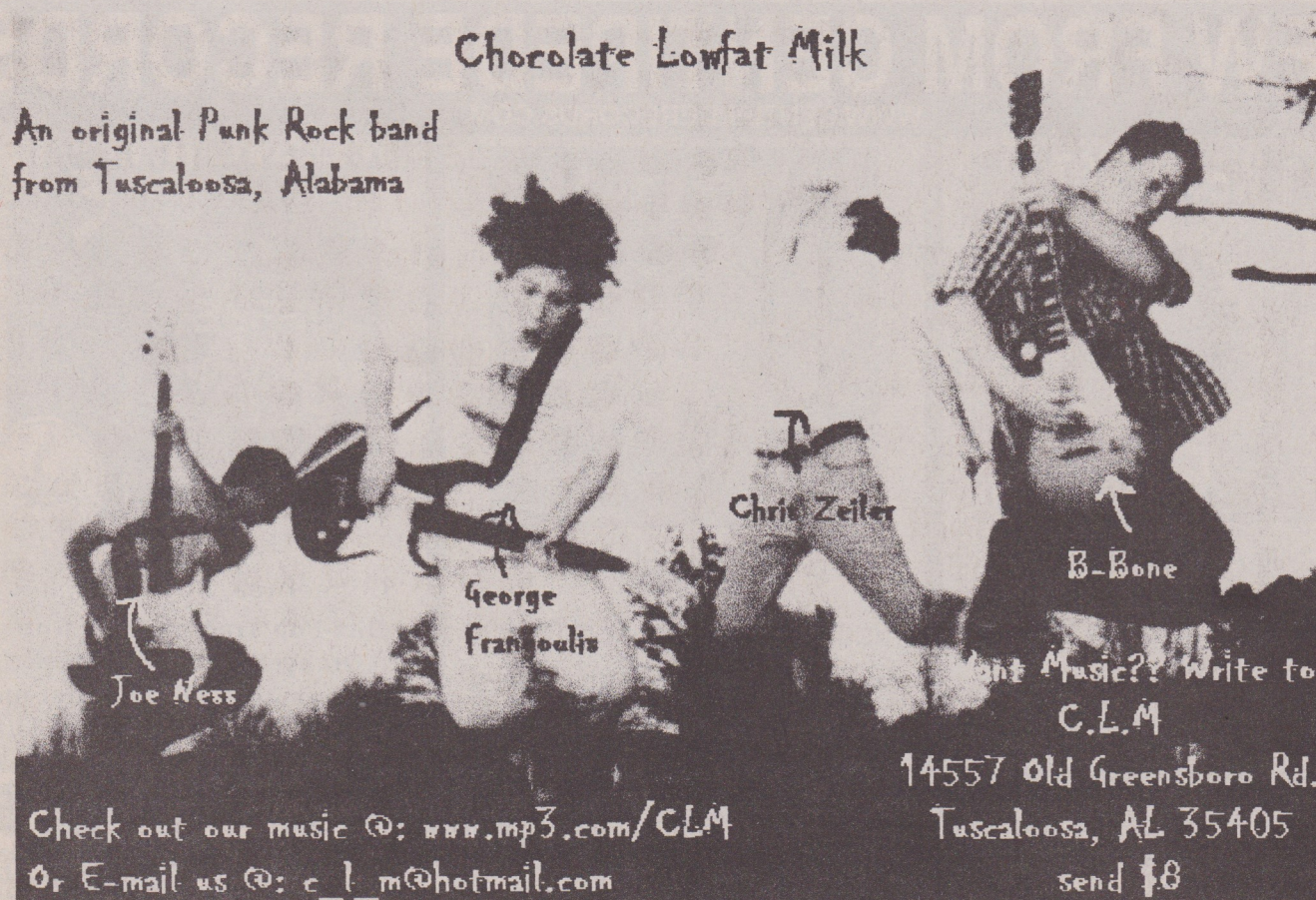
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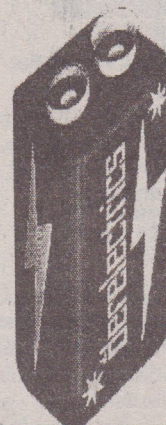
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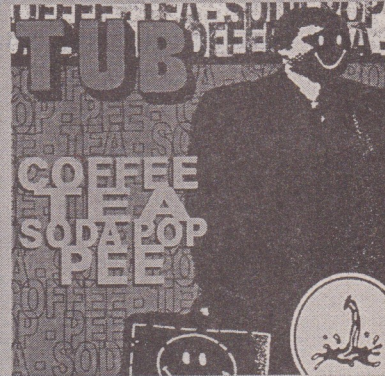
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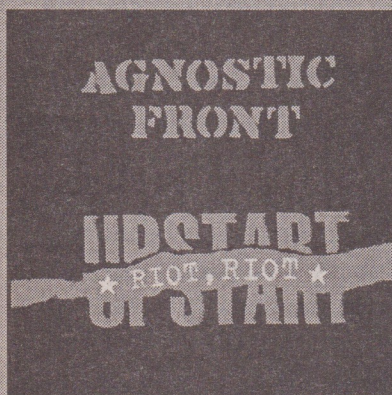
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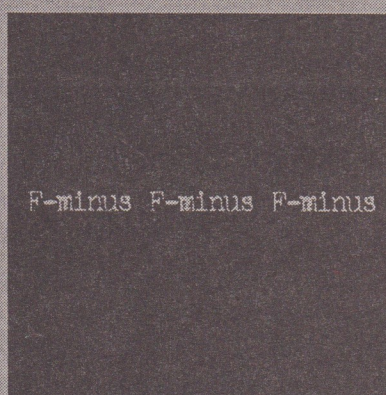
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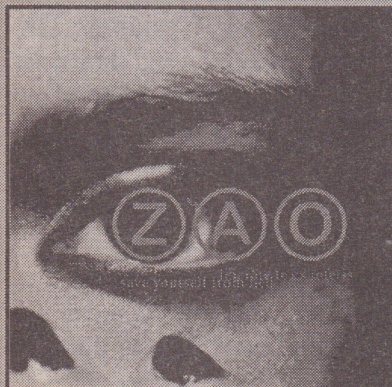
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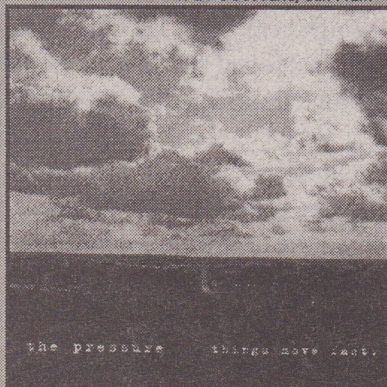
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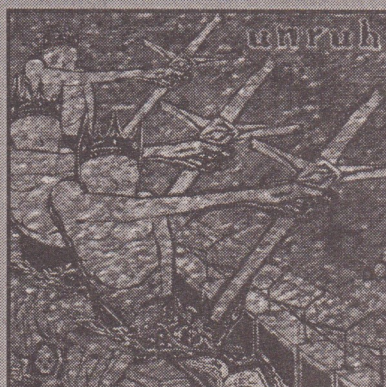
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A look at good, bad, and ugly 7" records

By JOSH RUTLEDGE

I hate goodbyes, so I'm not going to make a big production out of this, my last *Skratch* column. As soon as I type the final word on this page, this column will be *history*. I'm simply too busy at this point in my life to continue writing for this magazine. Rather than going through the motions and just throwing a column together every month, I want to put my complete heart and soul into every piece of literature I write. I owe myself that kind of effort. Juggling work with several writing endeavors is a great challenge, and I have to give myself some breathing room. For those of you who have read this column, I hope that I've left you with one essential thing: *a deeper love and appreciation for music*. It doesn't matter what kind of music you like. Good music is good music, period. If you love a band, don't be afraid to express that love. Life is short, and rocknroll is a great gift. No true rock fan could ever feel real apathy.

Lame duck or not, I've got to review the singles one last time. So let's have a blast (And if you don't have a record player, buy one today! You are missing out on *the world* !!!)! I have been a huge fan of **Pelado Records** for three years now, and if I've inspired just one of you to check out any of the label's fine bands (Dimestore Haloes, Bladder Bladder Bladder, The Prostitutes, etc.), then I've accomplished my mission. Since 1996, Pelado has been releasing old-fashioned *punk rock* records, records with heart, soul, attitude, and fury! The latest Pelado single is yet another hit from this non-stop hit factory, and it's the first POP release on Pelado! The band is called

AMERICAN HEARTBREAK, and the single is called *Please Kill Me*. If you are a fan of The Dragons, Romeo's Dead, Trash Brats, Beat Angels or any other first-rate glam/pop/rock outfit, you'll know what to expect from American Heartbreak: loud guitars, terrific pop hooks, lyrics that speak of decadence and shattered beauty, and a ferocious, potent rocknroll sensibility. All in all, it's the kind of record that all pop singles *should be*-- both songs are winners, so you can play them until your needle wears out! In the end, American Heartbreak is just a rocknroll band. And that's essential, as *rocknroll is not dead*. The style may seem so simple: write killer songs and play them with energy. Yet it works! You all may think that rocknroll is "dead", but the greatest things endure! Long after Korn, Limp Bizkit, and every other shitty trendy "modern rock" band is gone, rocknroll will STILL retain its power and energy. But it's up to *you*, music fans. If you support crap like Kid Rock, the industry will *give you* crap like Kid Rock!

Another California rock band with new vinyl is the **RICHMOND SLUTS**. The band's debut single on Wicks World is called *Rocknroll Fantasy*, and it's another cool two-song, 45RPM affair that dishes out the style, swagger, and spirit of great rocknroll. While the band's Rolling Stones-via-New York Dolls style is hardly novel, it does *work* on the strength of inspired guitar work and tasty hooks. I'm sure these boys must tear it up in the live setting, but they are pretty good on vinyl, too, firing out catchy, blues-y, energetic rock that is bound to get your toes tapping! If you liked that last Joneses single, you should dig this one, too. Johnny Thunders lives!

Finally, Big Neck Records has just sent me another cool record. Last time, I told you that Big Neck is an underground rocknroll label that focuses on garage-oriented bands. Well, I just got the latest Big Neck product, and it's pretty damn good! This time around, the label has unleashed **THE HALF-WAYS** upon the world, and the band's (*She's A*) *Heart Attack* EP is a basic, no-frills, full-on blast of raunchy rocknroll: loud guitars, a bad attitude, and a sleazy sensibility dominate the proceedings here. Like The Devil Dogs, Humpers, and Weaklings, The Half-Ways don't veer away in the slightest from the old-fashioned barroom punk path. They rock hard-- and they do it well, with a buzzsaw sonic kick and plenty of speed! Steve Baise handled the production, and the result is another stellar garage smasher from Big Neck. The key to lo-fi garage is the *power*. You can't fake energy or sincerity. A band with marginal talent CAN make a good record, but only if it plays with an untamed fury and passion.

Great rocknroll records aren't just heard---they are also *felt*. So few bands today have that *spirit* and *energy*. We live in a world where so little that is REAL is given the chance to stun the masses. While I may never revolutionize the record industry with my writing, I can at least inspire *individuals* to seek out music that gives them *something more* than the heartless, generic crap that gets shoved down their throats. It's your call. You can settle for mediocre music that lacks passion, or you can experience the true *beauty* of rocknroll as its finest. Forget about Limp Bizkit. Buy the new Dimestore Haloes CD!

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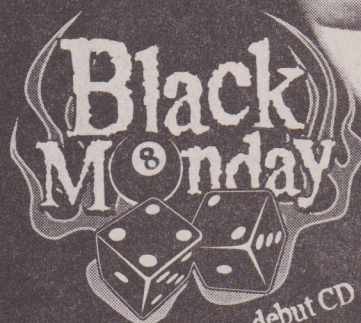
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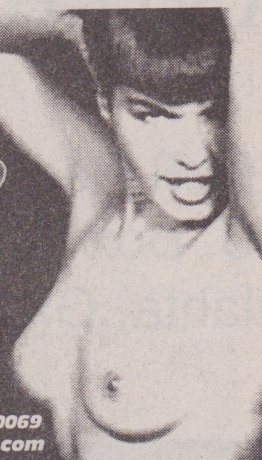
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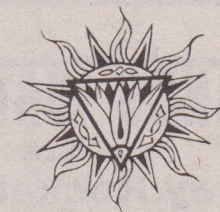


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3rd Annual SKATE DEMO/

1st Annual DJ COMPETITION

at JACK's GARAGE 8/29/99

By David Turbow • Photos by Jimbo Gray

Directly across the street from the contaminated waters of Huntington Beach, a fun skate demo and DJ competition took place in the parking lot by Fifth Street in HB in late August. With the end of summer approaching, it was nice to watch some daredevil skateboarding and listen to some big beats underneath the scorching rays of the sun. Billabong, Ride Snowboards, Vans, Reef Brazil, Etnies, and SMP sponsored this event. In many ways, it seemed like a combination between a mini ASR trade expo and the Warped Tour.

I arrived at about 1:15 p.m. to see the first round of the mini-ramp contest. Organized by the mighty Vipe Desai (who sold his H2O shop to do marketing at SMP), the mini-ramp contest was well organized and easy to see. In the first round, we saw the likes of Omar Hassan, 13 year old Austin Seaholm, Anthony Carney, Marcus Bandy, Frank Hirata, Ben Kahn, John Coon, Tony Froude, Joe Piro, Zack Warren, Guy Harley, Jeremy Patton, Matt Cantor, and Josh Carrigan all ripping it up. DJ M3 from Global Records provided the beats. Some of the hits these guys were taking on their falls reminded me of just

A new addition to the festivities was the 1st annual DJ Battle sponsored by Alphanumeric and the Global Record Pool. Limited to 36 DJs, and featuring 3 judges in a 3 round format, the competition was fresh in that it gave each DJ two minutes to show their stuff. DJ Blue J seemed rather inexperienced at the art of spinning. Up next was DJ Delirious who had a techno style. Some of the standout DJs were DJ Earthworm, who did an old school hip-hop routine of Malcolm McLaren, mixed with the dub style of Sublime. Other DJs opted to go for drum and bass mixes. DJ Jumblea spun deep hip-hop grooves, which had the whole crowd bouncing their heads. In the 2nd and 3rd rounds, the turntables were provided, but contestants were allowed to use their own mixers. DJ Lowe had lightning fast fingers, which earned him \$150, some Oakley goggles, and Alphanumeric gear for 3rd place. DJ Almeaga placed second overall with his chopped up rhythm scramblings of Survivor's "Eye of the Tiger". To me, DJ Faded

Tequilaworm really picked things up with "All That Scratchin' is Making Me Itch"; he had an incredible sense of rhythm. The winner on this day was DJ Mando, who took home \$200 for first prize with his mangling of Van Halen's "Jamie's Cryin'", or was it Tone Loc's version of Van Halen. Who knows?



The Vert ramp always seems to be the most exciting event to watch at

how resilient skaters have to be after clunking their heads, hips, asses, knees, elbows, spines, and everything else full force. To get up and do it all over again requires serious cojones! While the mini-ramp skating was quite impressive, mini-ramps in general seem to be a restrictive format in terms of the tricks that skaters can pull off. The other downside to the mini-ramp competition is that everyone was trying to squeeze in practice runs, which often overlapped a few seconds into competitors' allotted time. Advancing to the final round was Marcus Bandy, Frank Hirata, Tony Froude, Guy Hartley and Omar Hassan. Hartley, a 24-year-old resident of Arcadia, was sporting dreadlocks. Hartley rides for Lethal, Puma, and Fresh Jive. He was pulling some fantastic tricks, including a scary looking revert; his bravery earned him a fifth place finish in the final. Frank Hirata had been dominating in the preliminary round until he threw a temper tantrum; he skated well in the final too, with a particularly impressive blunt off of one wall, but his performance lacked the consistency of his earlier runs. Although he fell several times, Hirata placed fourth overall. With his black undies exposed to the crowd, Marcus Bandy looked genuinely strong on his mute-to-fakie airs, standup 5-0's, and many more tricks.

The winner of the mini-ramp competition was Costa Mesa's very own Omar Hassan, who pulled off 180s, nollie heel flips, big slabs off of the extension, and several tricks that I can't name! At one point he landed an air onto a wooden rail, which was at least 3 feet above, and 1 foot behind the coping. He didn't make it back in. Hassan looked the smoothest and most consistent of any of the skaters, and his win was quite decisive. Afterwards, he pulled off the trick on the rail, just to show everyone that he could do it.

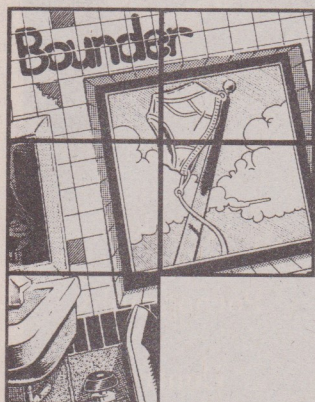
In the downtime, some of the groms in attendance rushed over to get autographs from snowboarding celebrities like Todd Richards and Billy Anderson. Raffles for free stuff and random giveaways kept the younger crowd on their toes the entire time. Several Q-tip headed grommet shredders were walking around with casts on their wrists. Remember kids: Go big, but always wear protective padding!

skate demos. This day was no exception! The session was structured as a free-form 1/2 hour jam, with the winner-take-all \$1,000 going to the contestant who pulled the best vert trick. Mainstay, Dave Ruel was pulling big method airs. What impressed me most about the entire day was super-grom Sean White. This 12-year-old ripper rides for Burton, Volcom, and Arnette. You have to see him to believe him. For a kid his size, this Big Bear resident goes huge with stalefishes, Andrechts, magnificent Liens, and more! Unquestionably, he is the best 12-year-old skater that I've ever seen. Tony Hawk protégé, Bucky Lasek, started off with some amazing technical tricks like McTwists, frontside inverts, and half-Cabs. Lasek connected his tricks with speed, poise, and grace. Omar Hassan, who rides for Black Label and Vans, was clearly chasing after the \$1,000 cash prize, though, and he let his effort show through massive frontside 540s, huge kick-flips, varials, air to fakie heelflips, stalefish to fakie backside 360s, and many more tricks that were too fast to name. It seemed as though Hassan might clinch both titles on this day. Last year's winner, Alabama Billy, was getting upside down on a trick that the emcee called a "switch Miller flip". Rumor had it that Alabama Billy had won last year's competition on a borrowed skateboard wearing no helmet or pads! He had used the prize money to prevent eviction from his apartment. Other participants in the vert ramp demo included Matt Moffet and Jimmy Marcus. Of course, we can't forget local boy, Brandon Peterson, who was going for some cool slide to fakies, Duane Peters style lockups, and method airs. The other skaters started clacking their boards on the coping in approval of some of Peterson's stylish old-school moves. Once he was warmed up, Peterson started going big. The final results were judged by crowd response. Overwhelmingly, Lasek took the prize.

My apologies in advance if I have mis-named any of the skaters' tricks, as I come from a surfing background. See you all next time.

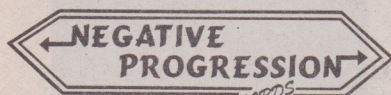
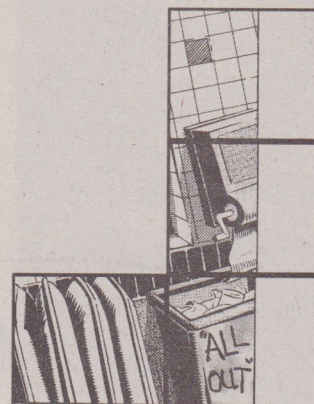


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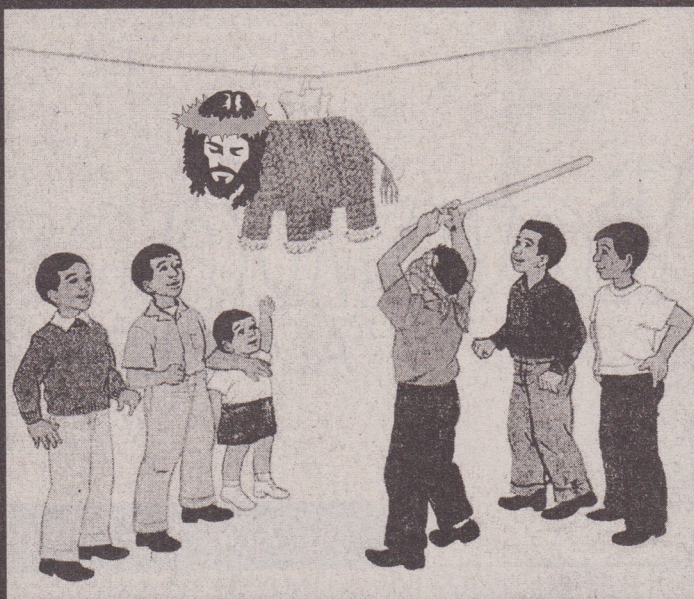
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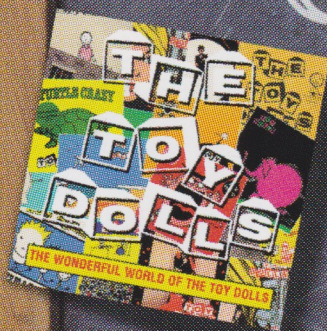
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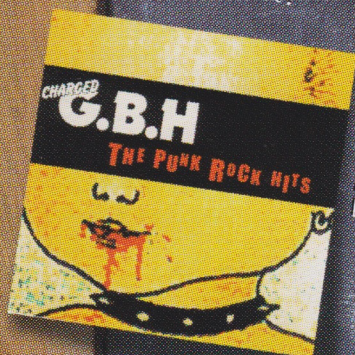
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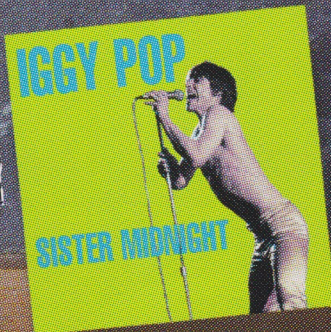


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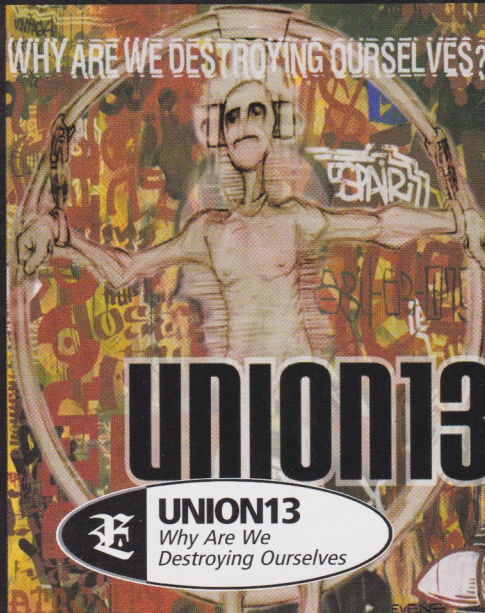


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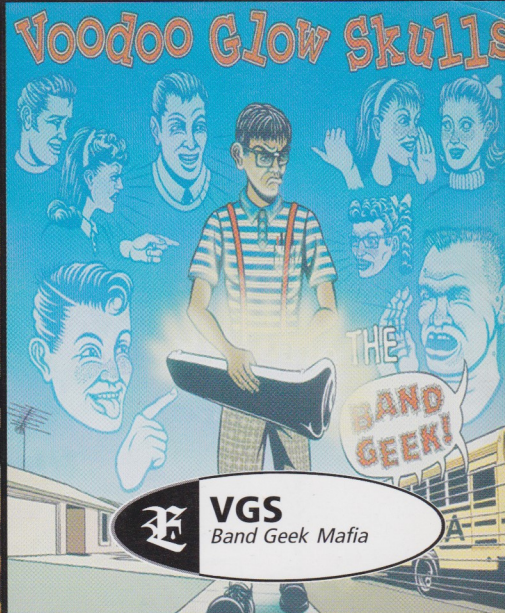
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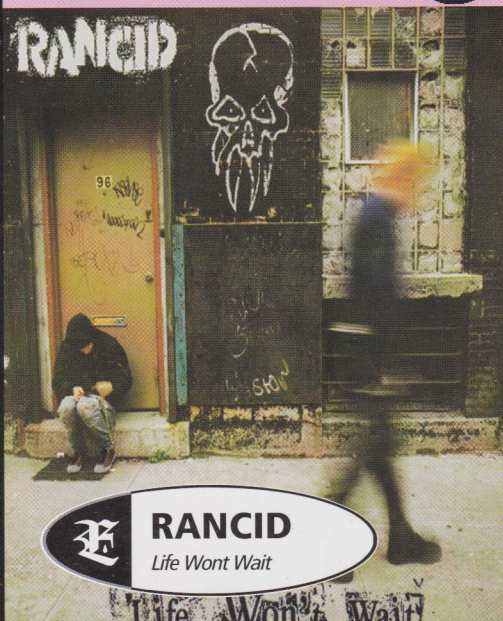
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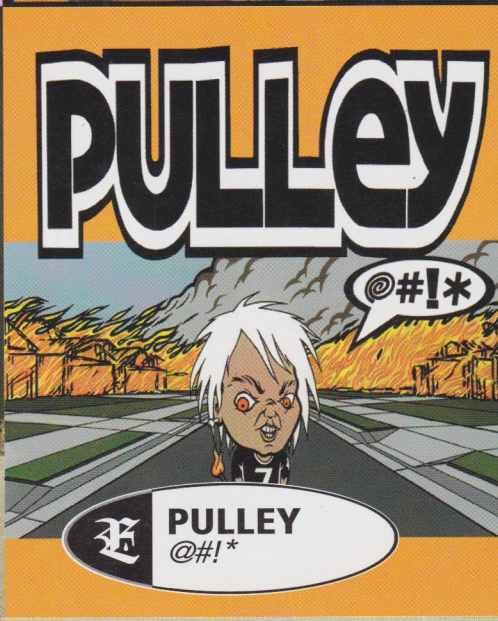
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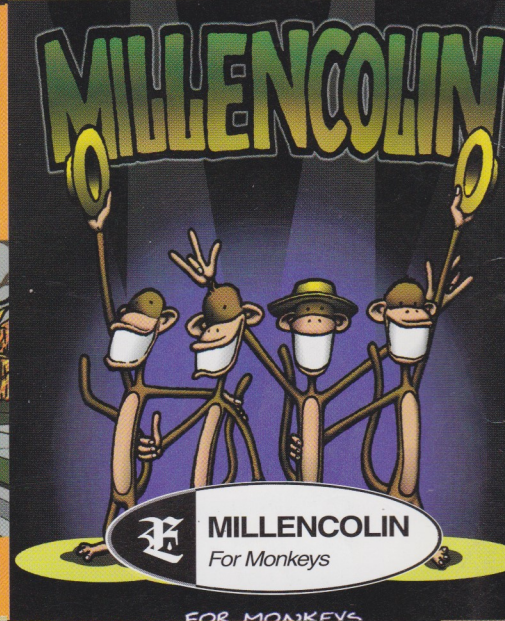
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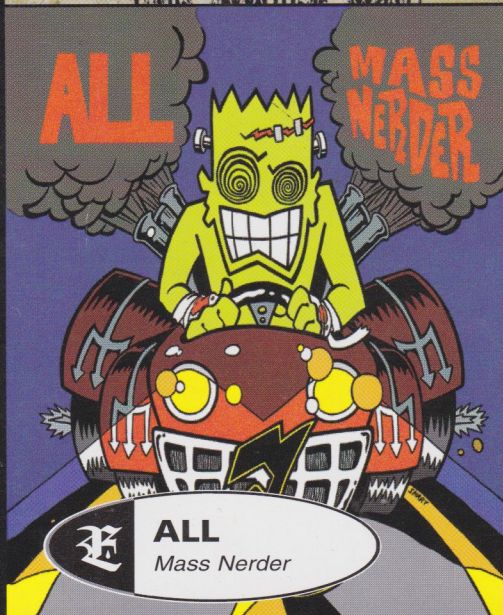
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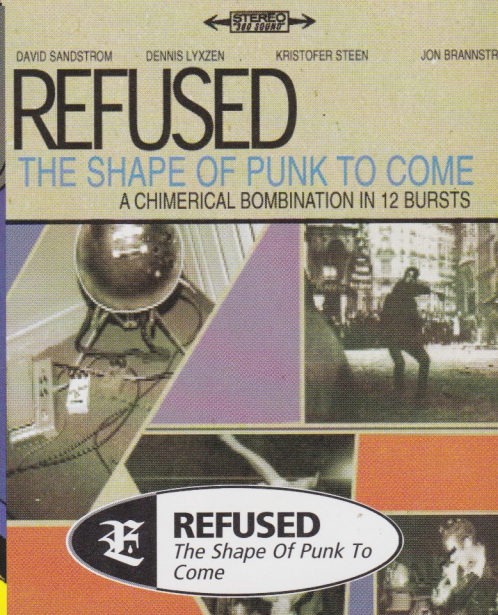
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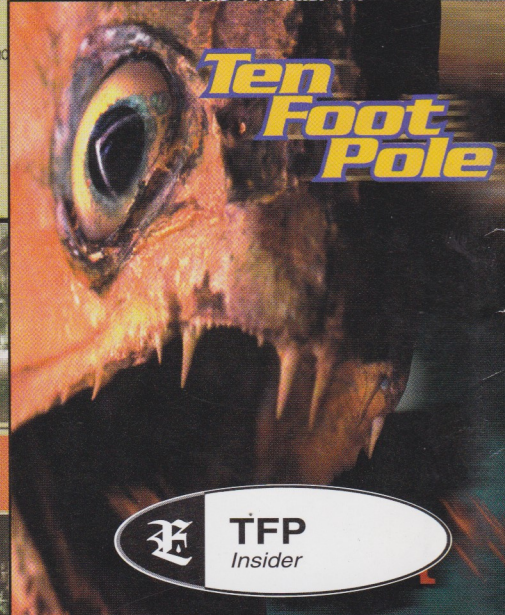
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